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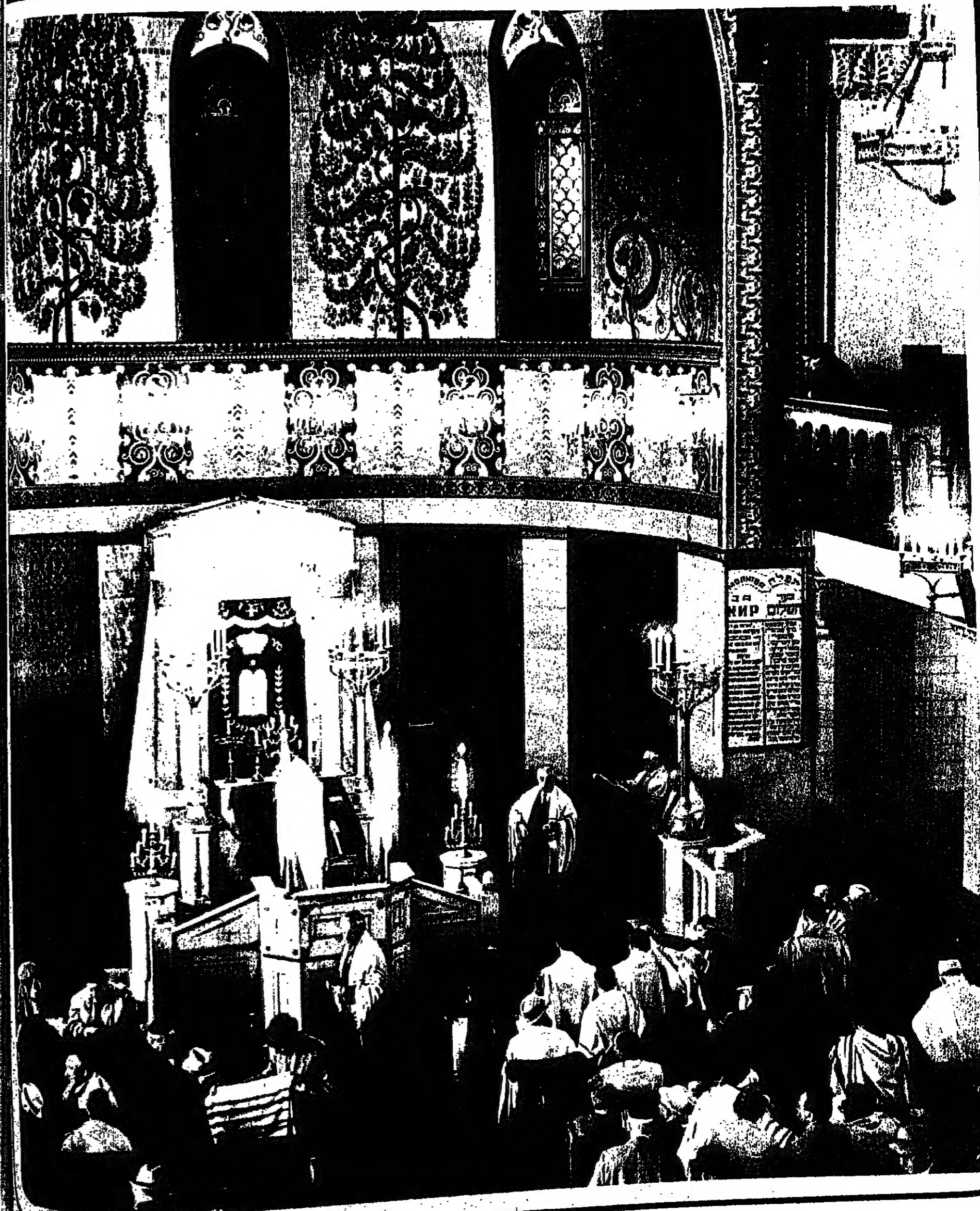
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THE JERUSALEM  
**POST**  
MAGAZINE

Friday June 29, 1973

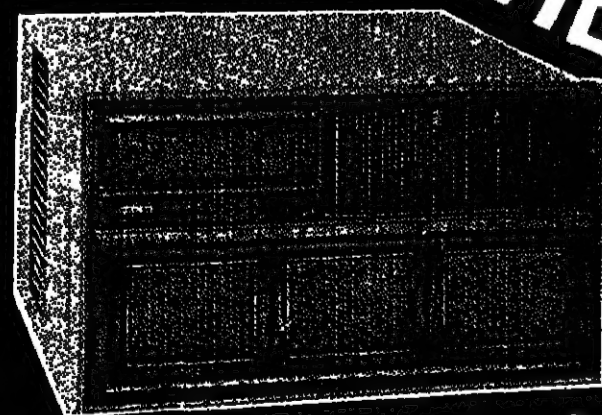
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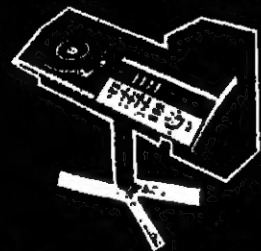


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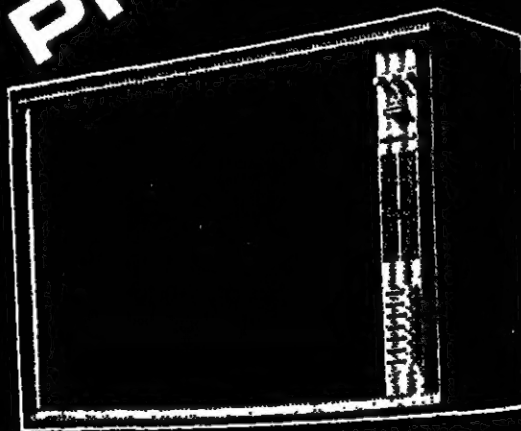
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# THE JERUSALEM POST MAGAZINE

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where comest thou?  
whither wilt thou go?  
Genesis, 16, 8

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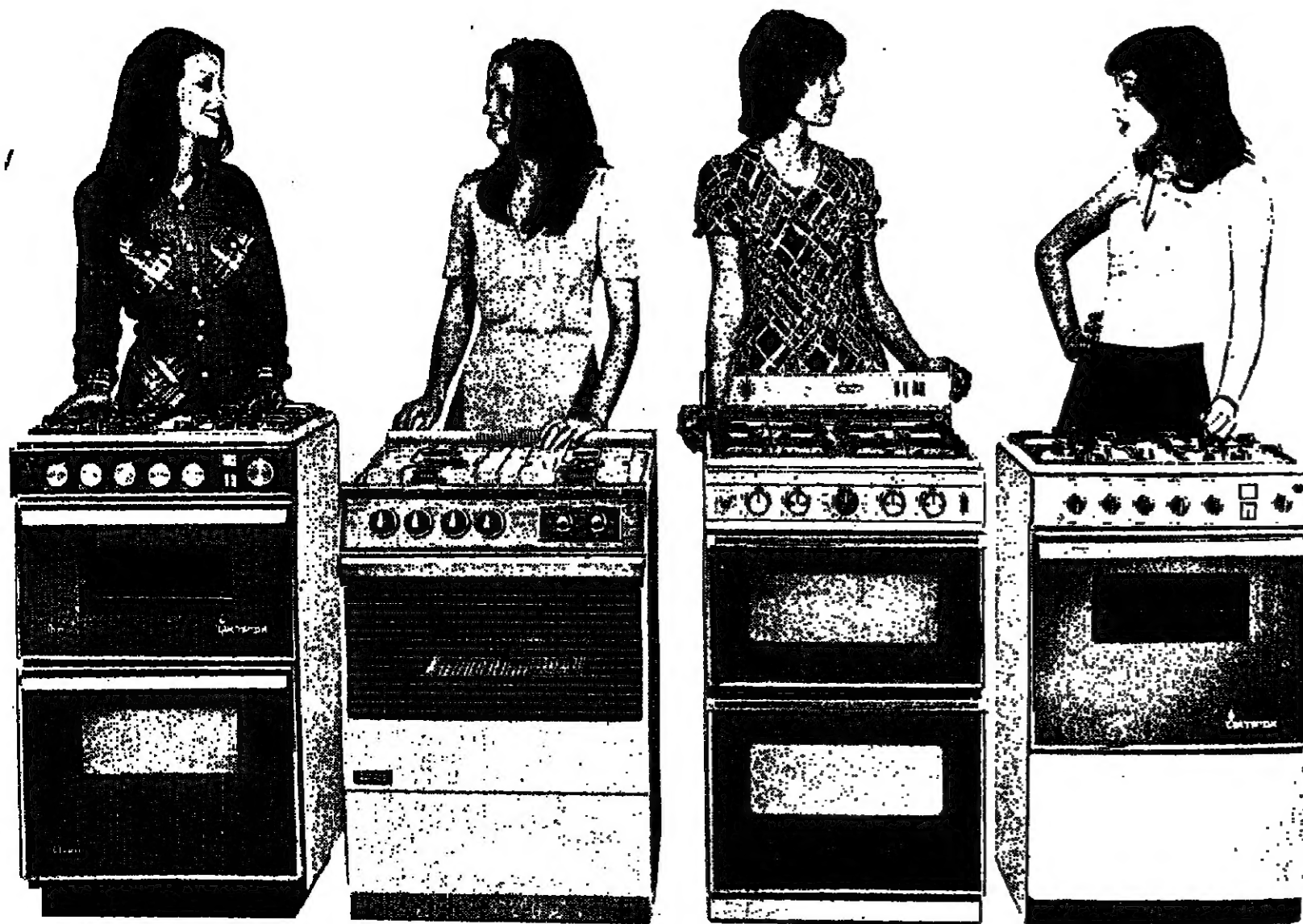
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## Russian Diary

JESSE ZEL LURIE, former U.N. reporter for The Post, has just returned from a visit to the Soviet Union, via Rumania. Here, in the first of two instalments, he describes, in word and photograph, his encounter with Moscow's Jewry.

Bucharest  
"You are an American writer. Why do you ask me a question? That is more important — the effect of the individual on society or society on the individual?"

The question was put to us last night in schoolboy French by an appearing student who was taking white wine with three other students in a small cafe in Bucharest. My wife and I are here for only one night because we accepted an invitation for a Romanian Airways inaugural flight to Bucharest and decided to take the opportunity to visit the Soviet Union for the first time. A year ago we had spent 10 days in Rumania, admiring its beauty, its wealth of natural resources, and its independent foreign policy. But we had found no evidence of free expression and no newspapers and periodicals were available.

The student's question to a foreigner — naive and possibly infected by the tumbler of white wine he had drunk — was therefore remarkable, a revelation, and I tried to answer it seriously. The French, however, was not to the task.

A student at another table, who had been watching us with a slight half-smile, came over to us. "The answer," he said in my slightly accented English, "is living in the wind." He was an English student in his last year who hoped to be allowed to go to Oxford for graduate work. His father was a Jewish doctor, the member of his family to remain in Rumania when his parents and all his brothers and sisters went to Israel 20 years ago. His father had just returned from his second visit to Israel.

"He didn't like it as well as the first visit. Too many problems." The student walked back with us to the Intercontinental Hotel. Discussing the engineering student's groping for free thought and expression. He denied that there was any intellectual freedom in Rumania. Any intellectual doubt was immediately suppressed. "But you can let off steam at the students' cafe without fear of the Security Police."

"Yes, to a certain extent." "Is there any democratic opposition, as in Russia?"

"No." "Is this because the fear of a Russian takeover as in Czechoslovakia unites the people behind the Government?"

"Probably."

"Well, at least you can talk to us at our hotel. In Russia you would be afraid to."

My wife broke in: "Don't judge Russia until we come to it." As a parting gift I gave him a copy of "Exodus" which he had never heard of.

Moscow

Our baggage was the first off the plane, which we thought was fortunate. We were wrong. The customs man searched our baggage thoroughly and examined every page in our magazine.

Although he knew no English, he confiscated "Life's" Special Issue on Israel on the grounds that "Life" and "Look" were "forbidden." As I had only about a dozen words of Russian, I was unable to tell him that "Life" and "Look" are not only verboten but unfortunately magazines, the customs officer turned to my paperback books.

None of those in English interested him and he returned, after only a cursory examination, "O Jerusalem," Moyer Levin's "The Settlers," "The Source," by James Michener, and several others.

For reasons I could not understand, he confiscated a book on Russian poetry. It was a recent Doubleday issue on five Leninist poets in which the poems are printed in both the original Russian and English translations by the editor, Suzanne Massie. He read a poem by Victor Sosnarski, all the while talking at me in unintelligible Russian while I protested to him in equally unintelligible English that Sosnarski was a respected member of the Writers' Union and his poems were well known in Russia. Didn't he like poetry, I asked, or perhaps as a Moscow resident he was prejudiced against Leningraders. He called in an Intourist guide, but after listening to his angry discourse about my book of poetry, she said that her English wasn't good enough to translate. All she would say was that I would get everything back when I left Moscow. Fat chance!

Later I met a young man from the same plane who had waited two hours at the end of the customs line. By that time the inspectors were tired and waved him through without opening his bags. Moral: at Moscow Airport don't rush to the head of the queue and hide Russian poetry in your coat pocket.

Moscow—2nd day

Moscow is magnificent, yet incredible. A bustling, humming city of 3,000,000, it has wide thoroughfares, green parks, extravagant marble subway stations with escalators reputed to be the fastest in the world. But its public toilets are filthy, even the best apartments have small rooms and most people still share kitchen and bath.

Six thousand people, including my wife and myself, packed the Palace of Congresses within the Kremlin walls for almost four hours last night, applauding the Byelo-Russian Ballet Troupe's presentation of "Swan Lake." The dancing was magnificent, but the happy ending was incredible: the swan does not die, but lives happily ever after with her prince. Fancy 6,000 people coming to see an old ballet classic.

Every morning and evening the people queue up to buy newspapers, but 99 per cent of the people know nothing about Watergate. The other one per cent listen to foreign broadcasts when they are not jammed.

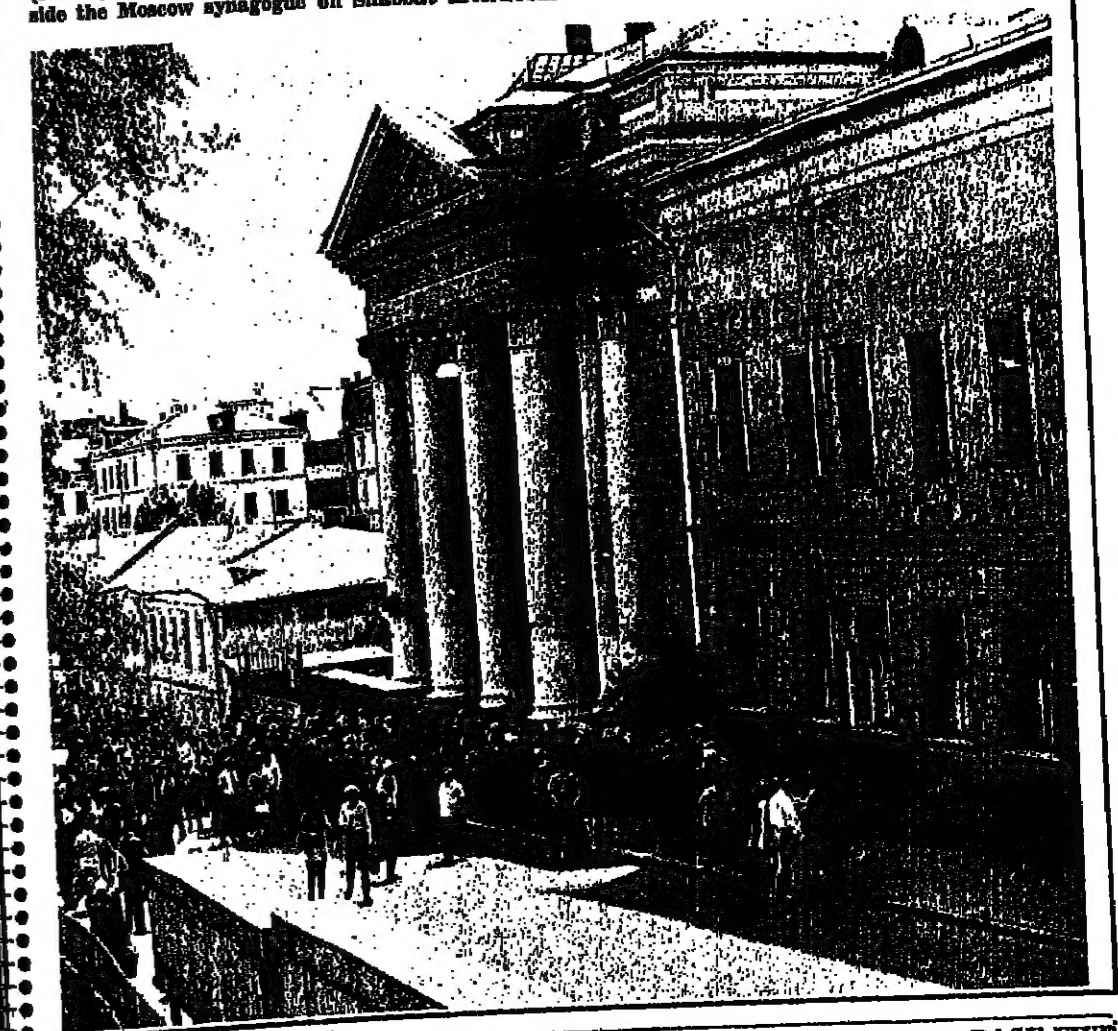
Moscow—3rd day, Shabbat

Jewish meetings and organizations are forbidden in the Soviet Union. So what do the Jews do? They meet outside the synagogue on Saturday afternoons. The Shabbat services ended close to 1 o'clock and several hundred middle-aged and elderly men folded up their tallitot and, joined by a sprinkling of women, streamed into the streets. But they did not go home. This was Moscow Jewry's social hour. They talked and talked in Yiddish and Russian, joined by an equal number of young people who had not attended the services. The street was packed from sidewalk to sidewalk and the occasional car or truck had to crawl through the mass of humanity. (On Passover, the militia had tried indirectly to break up the crowd by diverting traffic from a main road.)

(Continued on page 6)



(Above) Moscow yeshiva — "I believe in the future." (Below) Jews crowd the street outside the Moscow synagogue on Shabbat afternoon.





(Continued from page 5)  
through the relatively narrow Arkhipovo Street. Perhaps the drivers complained, because it didn't happen again.)

I found one young couple, both 20 years old, still living with their parents, who had applied months ago for exit visas. They had their parents' permission to leave, but had not received a reply from OVIR, and the girl was having trouble over the loss of her job and permission to live in Moscow. They knew nobody at the synagogue; they were not studying Hebrew and had simply come to be with other Jews.

anti-Israel Hebrew programme on Radio Moscow, which lasted about six months. Now, he told me, he was collecting signatures on a petition of thanks to Senator Jackson. Others said that any names he might collect would be immediately turned over to the KGB.

Finally, we made contact with a Hebrew-speaking scientist whom we had contacted the day before and he took us to a nearby apartment to rest our feet and heal our torn emotions. The apartment we entered seemed large by Moscow standards because it was practically bare of furniture — a mattress on the floor in the bedroom, a desk and a few chairs in the living room and piles of books roped up and ready for shipment.

Avigdor Levita (right) with a doctor and her son who were refused exit permits. (Below, left) Dan Rojnski, Hebrew teacher, and pupil. (Below, right) Ilya Alterman and Lisa Levina, both twenty, who have been waiting six months for a visa.



or giving up their Soviet citizenship and regarded themselves as Israeli citizens, they said. As the Soviet authorities did not recognize this status, they lived in limbo in a bare apartment, with no work, and only hope to keep them going.

One of the characteristics of the Rejektivks is that no matter how bad their situation the help they request is not for themselves but for someone whose plight is worse. One of the Rejektivks had brought along an old couple who had just arrived from Vianitza in the Ukraine,

The old man told a rambling story, in Yiddish, which I taped, of his son's arrest and trial, which he was not permitted to attend. After he had finished, his fear overcame his desire to help his son and he asked that the tape be erased. I erased it.

The "father" of Hebrew teaching in Moscow, they tell us, was Moshe Pulhan, assisted by his brother, Israel, who now live in Haifa. Their students became teachers and this group is the third and fourth generation of teachers. They speak a pure Hebrew with no foreign words. "H-

...to come to the conclusion that there is no future for Jewish nationalism without the Jewish religion. What form their religion will take they leave until they get to Israel. It may be pertinent to add that the oldest was 82 and most

hem. They hadn't, much to Sarah's amazement and the disappointment of these Hebrew-speaking Muscovites who were avid for any news from Israel. They had heard of Gila Almagor, of course, and were anxious to meet her. They asked me to try to find them. Next morning, I spotted Isaac Sirshakov, director of the

### Moscow—Sunday

The "rosh yeshiva" was **Itzhak Gurevich**, 77 years old, who had left the yeshiva 20 years ago to spend his adult life working as an engineer. He had 18 pupils, he said, seven old men who came in the mornings and 11 younger people aged 18 to 40 who worked in the morning and studied in the afternoon. In addition to their half-day work, all of them received small stipends. Mr. Gurevich said that the yeshiva

Despite the fact that this is officially sanctioned institution Potemkin village that is struggling to come alive — the authorities refuse to give Mr. Gurevich books that he needs. He has a copy of the second volume: *Brief Milim* and a Hebrew-Russian dictionary. A shipment of Hebrew books arrived recently from Canada. Mr. Gurevich was not allowed to accept them.

book — a *Fredrev-Russar* dictionary. He had quoted from a poem by Tchernikovsky. He picked up a student's notebook from the table. It contained a number of poems by Blakl and Tchernikovsky, which Mr. Gurevich learned by heart as a child. He had treasured in his heart the mind for six decades. Now he was passing them on to this hand.

Academician Benjamin Levitan his wife, Tanya, after seeing mediocre Russian ballet, "Hunchbacked Pony." The viches are desperate over the of their son, Evgeny, who abducted a few weeks ago.

"I have his name," his wife answered. "He needs treatment," his wife answered. "We don't need them," she replied. Their callousness was fortunate. Professor Levich reported since the original medical reports are thus available. We saw the reports which recommended amputation by a cancer specialist under hospital conditions. This

PROFESSOR BERGMANN received the

"and it's a great joy such a distinction makes it clear that we look on this as a step to a career; he has as he has ever been years he has lived in which he made no contribution to the cause of the Weizmann Institute Army Scientific Committee. I am very glad to see you at the Anglo Siam Conference."

When I returned to my room I found a note from Mr. Mann's great War I was welcome from him. He was happy, and said just the kind of thing I would be doing. Well, the points I would be very willing all the time to give up for Mann's principles. As I say, one

There was excessive nationalism. Neither was Israel should certainly be interested in atomic because we lack both and water resources. Factors were fought by and the oil companies, feared it would deprive

on: "There's a psychosis: people confuse atomic bombs with atomic bombs; terrified of radioactive this is nonsense. We waste more than we can use of conventional weapons—these are poured should be plus details beginning be expensive of the future. One of the is working the preparation forecasting science dur-

the political angle of the energy crisis intrigues him. "The Arabs have got tremendous political power through oil, and this is going to get worse. By 1980, Arab oil will be 30 per cent of the world supply. That's a big figure in Europe, that there's a movement, where it will be a major force and course you guided every year."

energy may provide power, but it won't solve needs for petroleum. The chemical industries are going to get more and more important. They crack petroleum and make these products for automobiles and

to pump it up. But petroleum, is not unlimited is the production of sugar, — every year the endless quantities. It would be a humanity to dis- to turn starch into would certainly up- multily."

politically." And him that Welz-discovery in World the production of starch, he beams sayn, "Of course — of thing we should zinnann himself made e been making. It y neat if we could wny back to Welz-plex. And it would, rtainly irritate the

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going to be in short supply in the world by the end of the century according to Professor H.O. "A chemist in Europe told me industry will have to buy water because it is going to be a commodity. Even in notoriously wet England, they are going to have to face a water shortage. You know that No-

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"You have to understand that we will be linear development. In fact there is no breakthrough. But our forecast only gives guidelines; you review it."

or Bergmann has  
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the Israel Defence Forces Section during the independence. He was locked by the id in the Jewish Home for war purposes. Utilitarian, day-to-day Bergmann developed

## Philip Gillon

The question of the status of the applied sciences still excites Professor Burgmann. "Basically, I don't like the differentiation between pure and applied sciences because of the implicit value judgement. Even the use of the word 'pure' is loaded with the idea that the borders are merged, you can't really do one type of science without the other. The real difference is that for basic science you don't need to determine it to get to a certain objective in a fixed time, while in applied science you set yourself a definite objective, and even a time limit as well. It would have been all right to tell the Army that I might take 30 years to tell them if I could do what they wanted. It was now or never. But you use the same approaches and techniques for science. If anyone is to say one kind of science is better than another is unscientific: pure science discoveries lead to applied work, applied work produces new discoveries.

**I**T was because of these beliefs that Bergman and some colleagues pressed the creation of a new faculty devoted to Applied Science and Technology at the Hebrew University. This is something quite new, unique in Israel, not another engineering school, but a faculty filling an area between science and technology. In his capacity as President, Professor Bergman was responsible for submitting the first plan for the new faculty which, he hopes, will produce effective graduates for applied science far faster than the present system.

Another unique project on which he is working — a labour of love indeed — is an Institute for Desert Research in the Negev, an honour to Ben-Gurion, although the name will not bear B.-G.'s name, or deference to the Old Man's request to have no institutes named after him during his lifetime. A project of the Universities of Negev and Jerusalem, it will ultimately form part of the sheba institution. Bergman, Chairman of the Planning Committee of this new Institute

"I envisage this as a Swiss Weizmann Institute," he said. "The problem of the desert confront humanity to an increasing extent in the coming 30 years. If the world's population grows to seven billion by the end of the century, there will not be enough room for us in the non-desert areas, let alone to produce food. The desert must be able to maintain and regenerate the minds of all men, not only of Israelis — but of the whole world. It is the natural course for the problem to be solved more acutely."

"One aspect of the problem of the physiology of man, and the plant under desert conditions, where there is a great range of temperatures between day and night, and where conditions are so acute, is the food production, getting plants to flourish in one desert so in another. And it is to manipulate plants generally so as to make them more tolerant to heat and dryness. I have the question of salinization of brackish water. Great quantities of brackish water are now known to be deeply under the Negev and the Deserts. But it is expensive to mine such water, and the water is saline. This brings in the geology of the desert, the oil and minerals we have under the desert."

Another task undertaken by Bergmann as Vice-President of the Institute, of which he is the scientific director. Financial support for basic and applied science is now provided in increasing amounts by the Israel Government. Professor Bergmann will continue to use his strong voice in the allocation of these moneys.

(Continued on page 2)



(Continued from page 7)

The new Bi-National Fund for the Support of Science was created in pursuance of an arrangement made between Finance Minister Pinhas Sapir and Secretary of State William Rogers. The Fund will dispose of about IL2.5m. annually, contributed equally by the two governments. The Directorate of Ten consists of five Israelis and five Americans. Professor Bergmann sits on the Directorate as Chairman of the Science Section of the Academy. In this capacity he also helps to decide on the allocation of a new Fund, created in 1972 by the Government, for basic research grants. In the first year IL2.25m. was made available for this purpose, and IL3m. has been allocated this year: about double is provided by the Government for applied research. "I don't think we give the Government enough credit for what it does for science," he comments.

"It's now very flourishing. We're concentrating on all kinds of research for developing countries. For instance, we funded a project on the tsetse fly. Somebody once said that the major problem of Africa is not political freedom but freedom from this tsetse fly. Some scientists from the University are helping to plan a project in North-East Brazil. Eisenstadt's group is working on problems of modernization and development — a tremendous field, affecting agriculture, technology, every aspect of life. We're also trying to get some studies



The Bergmanns. Mrs. Bergmann was formerly Chaim Weizmann's secretary.

(Weiss)

going on China — nobody's really thought much about China, yet it's very much there, isn't it? "Another big area we're studying at the Truman Institute is the Arab-Israeli conflict. For instance, we're studying the Pales-

tine Arabs. They suddenly came on the world stage in 1947, but the question was there all the time. The whole matter of nationalism in the Arab world is a very important one and very neglected. Why did Nasser fail to unite the Arab world, despite his charisma? What separates the Arab countries? And what unites them? "We have collected all the works written by Arabs on the Six Day War. It was for them a

traumatic experience: the number of books goes into thousands. This is the first time they have really tried to analyse us or themselves. Some of them are making genuine efforts to get grips with realities, and to comprehend their failures. For instance, one Arab analysed the number of publications by Israelis and Arabs in recognized scientific publications — he was horrified to find that one Israeli produces as much as 100 Arab. If they are trying to understand us, we should try to understand them."

ALL OF these activities in Professor Bergmann's life do not interfere with his activities as Professor of Organic Chemistry at the Hebrew University. The secret of how he does it all is organization, energy, running, and having good people working with him. He and his wife Chaim, one Chaim Weizmann's secretary, are known around the world as one of the leaders of World War II. Recently moved from their flat in Rehavia to a new apartment, Abu Tor, overlooking the Valley of Gehinnom, Mount Zion, and the Temple Mount. They are confident that their matchless view can never be disturbed, partly because of town planning authorities given to them by Mayor Teddy Kollek, and even more important, because the valley drops sheer from the road below them. It would need a 50-storey skyscraper to reach their floor level. So their prospect is as pleasant as their prospects.

# WHODUNIT TO DONOLO?

Sarah Honig



Contractors Association has deemed it worthy for some curious reason to raise funds for Ichilov rather than for Donolo. These are only a few of the absurdities we have to live with," he says.

ON TWO days a week, patients of which yet has a hospital of its own despite a continued population of some 215,000 — are supposed to be sent to hospitals other than Donolo. But the alternatives, such as Assaf Harod in Zrifin (Saraland) or Be'er Ya'acov, are so distant that emergency cases are brought to Donolo even on its non-duty days, and patients who make their way to the hospital on their own often cannot be turned away either. Despite this, the doctors charge, there has been no marked improvement in facilities at Donolo since Tel Aviv hospitals were barred to Holon and Bat Yam patients.

True, a sum of several hundreds of thousands of pounds has been allocated for central heating, and the electrical system is being renovated, but this does not solve the basic problems of the hospital, the doctors say. "The fact is that there is a whole variety of medical tests which we cannot do here, as we lack the auxiliary institutes. We do not have all the necessary up-to-date X-ray equipment. We have no isotope or endocrinology laboratories. While it may be argued that not every hospital can be expected to have such facilities, the fact is that Tel Aviv hospitals do have them," said the first doctor I spoke to. Like the others, he preferred to remain anonymous.

He went on to charge that such laboratory facilities as do exist are so "inefficient as to limit their usefulness. Our laboratory is spread out in no less than three separate locations. The result is that a series of tests involves unnecessary running around, waste of precious time and additional red tape for the already understaffed hospital departments. Moreover, the equipment is outdated which makes what should be mere routine work a complicated, tedious and protracted problem for us."

Furthermore, the laboratory facilities are not available to the outpatients' clinic. "I cannot have an outpatient X-rayed or tested here in any way. All I can possibly do in the clinic is look at him. This is one reason why the wards are over-crowded," said the doctor I was talking to. "I have many patients in the wards who would not have been admitted had

(Continued on page 10)



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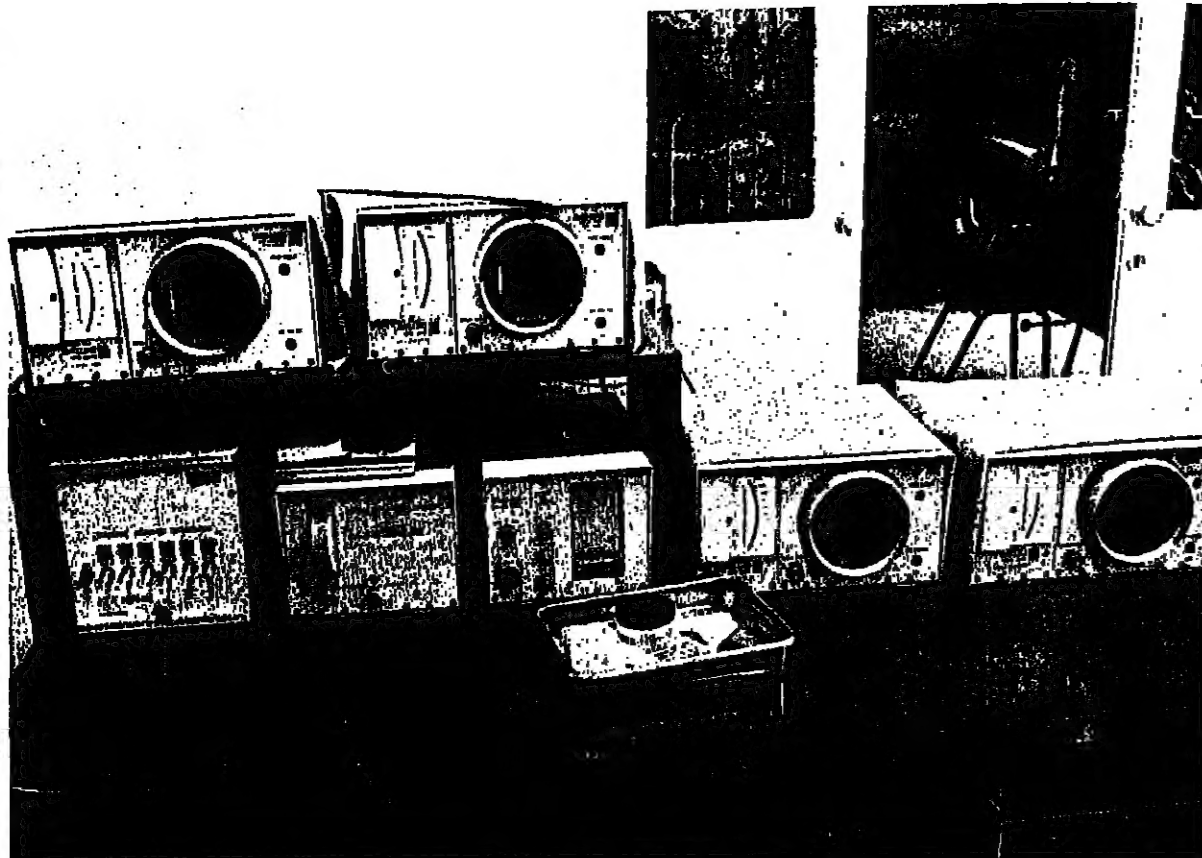
(Continued from page 9)  
they been able to come daily to a proper out-patient clinic."

ANOTHER FREQUENT complaint is that the emergency rooms "are far too small for the population they are supposed to serve. The surgical ward's emergency room can admit only four patients, which is ridiculous if we consider only the traffic accident rate. The internal medicine department has ten beds in a crowded emergency room. There is no waiting room for relatives who walk in and out of the emergency room, which makes the doctors' task even more difficult."

Some new construction is being undertaken on the hospital grounds, for example, new buildings for urology and nephrology departments. "It's true we have these new buildings," said a doctor, "but there are no departments functioning in them yet. A few years ago the Holon Rotary Club offered us an artificial kidney unit but we had to turn it down because it cannot be used without the proper services and laboratory facilities. There is no rational overall plan here," the doctor asserted.

Other facilities exist but cannot be utilized. There is a coronary intensive care unit which cannot be operated because some instruments are missing and, even if they were obtained, the necessary personnel is not available. "We can have only a certain number of staff members here and without official authorization for additional staff the coronary care unit will continue to gather dust," the doctor explained.

Under the heading of staff problems comes a long list of complaints. "Donolo needs more doc-



The unused coronary intensive care unit is incomplete and the hospital lacks the personnel to operate it. (Israel Sun)

tor. My own department could well do with two more. The Ministry of Health has calculated a doctor-bed ratio which raised the number of doctors at some Tel Aviv hospitals. We too have more patients, we too have beds in corridors, but while with other institutions this was sufficient cri-

terion for a larger number of doctors, it is not so with us," he said with obvious bitterness. "There are other types of personnel which we need but have no opportunity to hire. There is not a single social worker in this entire hospital, despite the fact that it serves slum areas. We cannot rehabilitate anyone here, because the one lone physiotherapist at Donolo works only in the orthopaedic ward. Until recently we even had to do without a consultant neurologist." He sighs and continues the long list: "There is no technical maintenance staff. There are no depart-

mental secretaries and the work has to be done by doctors and nurses. The refuse to do most of it and doctors end up with endless paperwork and often carry part-time messenger boys. The archives are only staffed by regular office hours. A doctor has no access to his file afterwards. Believe it or not, the hospital has not had a doctor since the mid-1960s. There have been acting directors coming and going, but no tender for the post has yet been published.

"Last but not least the 'small' problems such as comfort of the patients and staff. Our wards are old-fashioned with as many as 14 beds. It is not cost so very much to divide them into four-bed wards, affording greater freedom in their use by patients of different age, sex, or medical condition," the doctor was viewing explained.

IN MOST departments the doctors do not even have a rest-room. In one department so-called "doctor's room" is to store diagnostic equipment and where the doctors usually took coffee break, the room is even used as a temporary morgue. "If a doctor dies, this is where we wait until other arrangements are made," said one of several doctors whom I happened to meet in the room when I peeked during one of my visits. Doctors were soon chased by a colleague, who strode by, and followed by an angry patient.

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Uri Bar-Ratzen, the General Manager of PAN-LON said that the scheme was being operated by the company, in order to increase the confidence of buyers, and that the willingness of PHOENIX to join the scheme indicates PHOENIX' confidence in the stability of PAN-LON. It was stated that PAN-LON is the first company in Israel to operate a scheme covering flat buyers. Approaches made by the Contractors and Builders Centre to insurance companies, regarding the setting up of a fund to insure flat buyers, have so far not resulted in anything concrete. Many contractors are not capable of meeting the demands made by the insurance companies.



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# ASHKELON REBORN

ASHKELON'S UNDOUBTED prosperity is indicated by the booming population, now more than 48,000, with, as Mayor Abraham Blasbalg proudly points out, the new Master Plan providing for no less than 130,000 people in the foreseeable future. The Master Plan prepared by South African town planners and architects 20 years ago, when the town was a couple of thousand, set 50,000 as the ultimate figure at which to aim.

Development like this naturally carries with it considerable hazards for the environment, and the beaches in particular have paid a heavy price. In that earlier age of innocence, when I worked in Ashkelon and boasted to a visiting journalist about our mighty dreams for Ashkelon reborn, he said: "You're crazy. Anybody knowing about a place like this should keep his mouth shut. Otherwise it will end in pollution and a Coca Cola sign." For the people of Ashkelon itself, prosperity has undoubtedly been a good thing; most Israelis, concerned about the contamination of the sands, look with sick horror at the black proofs of progress washing up on the shore. The oil tankers stand like the menaces they are just off the shoreline.

Had this article been written in winter, the tone would have been even stronger, for no effort is made during the out-of-season months to eradicate the black defilement. When I complained about this to Mayor Abraham Blasbalg and his colleagues, they looked at me in blank bewilderment.

"Why," he said, "nobody goes swimming in winter. What would be the point of spending money then on cleaning? But, in the summer, our beaches are better cleaned than those of any other place in the country."

It must be admitted that this is a valid claim: during the season, the beaches recover their pristine white for purity. When the Government decided to terminate the Eilat-Ashkelon Pipeline at the nearest possible point on the Mediterranean, since it would have cost a considerable amount to pump the oil further north, some assurances were given that something would be done to offset the evils which the Government was introducing into the area. There was talk of a pier that would keep out the oil, of an oil island, of this method or that: in the end, these assurances came down to a very good cleaning that picks up the tar on a long stretch of the beaches going from the Antiquities Park to north of Barmat. This cleaning is done, in typical Israeli fashion, just before the people troop down to the beach.

Out at sea small boats hover around the tankers ready to pour chemicals on oil to break it up. These measures do not help. If there is a burst oil pipe or a major leakage, nor does the cleaning avail against black tar being brought up on the waves.

"In a way," contends Mayor Blasbalg stoutly, "Having the oil company has been a help. The tar you see is not directly linked to the port: it is coming from ships

all over the Mediterranean, may-be from far out to sea. The contamination applies to all the beaches in the country. Because of the port, the oil company is responsible for cleaning the beaches, not the Municipality, even when there aren't oil leaks."

The law provides for the imposition of stern fines on captains of tankers who wash out their contaminated ballast within 50 miles of the shore, or on people to blame for oil leaks or other forms of oil contamination; very few prosecutions have been reported.

Prospects for the future look bleaker and blacker: the oil port is expanding to meet Europe's insatiable thirst for oil. A pier will be built to service the tankers, and Mayor Blasbalg hoped that it would be usable for sports vessels, such as yachts and power boats. The Municipality is also planning to build a large seawater swimming-pool on the beach, which will cater for 5,000 people. There are numerous swimming-pools, at the hotels and the holiday village.

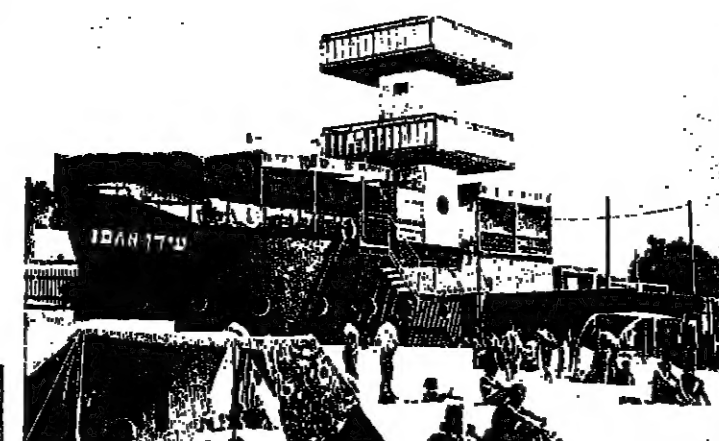
UNDETERRED by the tar—after all, it comes off with the application of kerosene—visitors continue to pack the beaches every Saturday. On the main beach, an enterprising veteran immigrant from Libya, who broke his heart introducing a first-rate cold drink factory as one of Ashkelon's first industries—"Orangatia"—has now hitched his star to another dream, a concrete ship. S.S. Bar-Eden is a three-decked pleasure boat which looks as it could withstand the fiercest tempest, except of course that it will never put out to sea: on the beach level deck one can eat first-class fried fish or play billiards or both; on the upper deck there is a night club; from the crow's nest one can see far out to sea, over the tops of the tankers, or, on the land side, right across Ashkelon.

Another dreamer, this one from Casablanca, built the Galei Ashkelon further along the beach, with a decor reminiscent of North Africa. In a few years, there will no doubt be a Crimean-type restaurant on the beach: 500 families from the U.S.S.R. settled last year in Ashkelon, and the word has apparently gone across the steppes that this is a good place to settle, as immigrants seek for Ashkelon even before they set foot in Israel.

IN THE Antiquities Park I saw several Russian immigrants playing a kick-up game of soccer. Questioned about how they were finding integration in Ashkelon, they were robustly positive and optimistic about the future. One was working in the Yuval Gad pipe factory, another in the Levadim plywood plant, a third was a tailor. One, by his cap obviously from Georgia, was very amused when asked if he was working in a factory. "There's no money in that," he declared, with a deep belly laugh. "Working in a factory!" He did not disclose where the money was, but seemed to



Mayor Abraham Blasbalg. (Right) S.S. Bar-Eden, forever becalmed. (Below) The Antiquities Beach.



Afridar viewed from Water-Tower Hill. In the background, new apartment buildings in Barmat.



the city where Samson sported with the dancing girls and Herod erected a great mighty columns and beautiful statues, has rebuilt in the last 25 years. Its beaches and the Antiquities Park are a magnet for scores of visitors, as well as for far from the oil placed by a short-sighted Government right the beaches. The city has prospered exceeding-DALNY reports on what is happening, the present and future plans for Ashke-Mayor Abraham Blasbalg. Pictures by Emka.



New sculpture by Tumarikn (left), in striking disharmony with local Roman capital, blocks view of the sea.

have no doubt about his ability as no more thefts.

According to the South African planners, Ashkelon was divided into five residential areas—the former Arab Migdal; the Government-built instant slum to the South; Afridar; Barmat; and a later new Government shikun known as Shimshun. For the hotels, and a downtown shopping centre area. All these were to be separated by green belts. Considering the fate of the dividing green zones has been progress have pushed up land values and the cost of development, the inevitable creep on to the margins between neighbour-hood units have become blurred. And inside the neighbourhoods are clearly modern mass Israeli architecture. All around the red roofs of Afridar, eight-storey blocks are springing up as austere reminders that man's feet should be up in the air, not on the ground. As for Barmat, the son of the late President Yitzhak Ben Zvi, who had a South American film city that was to be, Solel Boneh has re-house opposite). These sarcophagi were excavated at Barmat, planned to be South American in style, and were saved from the Jerusalem Museum through the local patriotism of the Ashkelonites. It is a pity they did not fight so hard against the go high on the list of priorities of any lover of art or antiquities.

The same cannot be said of the sculpture at the top of the Ashkelon garden by Tumarikn, an unattractive and out of place as a piece of black rock as tar is on the beaches. People coming to Israel tend to build idealized versions of the places whence they came: Tel Aviv, for example, was a dream ghetto. The South Africans, who built the Afridar neighbourhood of Ashkelon, drew it up as a vision of a South African coastal village: cottages with red roofs are tranquilly sited around a village green, which even has a cricket pitch. At the top of the incline there is a public square, built in long horizontal, also with red-tiled roofs, a clock-tower providing the only vertical tower afforded one of the most restful views in Israel of green grass, red roofs and blue sea. Now Tumarikn's black grotesque—somebody told me it was a sort of sundial—has marred this serene impression, perhaps deliberately, as a reminder that life is real, sordid, black and grim.

Now, Mayor Blasbalg told me proudly, things are really humming in the city centre. There are large Rasco blocks, Solel Boneh is building another very big one, and half-a-dozen others are to be added. Once these are completed, they should serve as magnets attracting other high rise buildings, thus giving the city the core of skyscrapers to mark its centre.

But nobody talks any more of the Migdal withering away. On the contrary, it has remained the major marketing centre of the large region. Some of the old Arab shops, which fled to Gaza, when they were taken over by immigrants in the late 'forties and early 'fifties, have already been pulled down and replaced by modern buildings. Other buildings in Afridar are on the way.

One of the interesting things about Ashkelon, an anthropologist told me, is that its plans have long since provided a clear more prudently in black. There signs of social and economic up-

wards mobility, something not apparent in other development towns. The move up the ladder from Migdal to Government shikun to Afridar original houses to villa on the hill or close to the shore was always visible proof of one's status. So on the other hand, the climate and beauty of the surroundings made people very relaxed; even during the time of unemployment, Ashkelon was never a place for riots.

There is now no danger of unemployment. Blasbalg points out proudly that not only is there full employment for all the townspeople, but that immigrants are absorbed as soon as they arrive. He might have added that an uncounted number of Arabs from the Gaza Strip work in the region; and Israelis serving in the Gaza Strip have their families in Ashkelon. With the *de facto* absorption of the Strip by Israel almost a certainty, Ashkelon has become the centre of a large administrative and commercial area.

Mayor Blasbalg would like more industries, although the town already has several. There are of course the Yuval Gad pipe works and the Levadim plywood factory; there is also a large textile plant, a watch factory, several other middle size plants. "We have close to 150 small enterprises," the Mayor points out.

TWO NEW hotels were built in recent years, and another is on the way. The Mayor and his Deputy, Max Dektor, responsible for tourism, say bluntly that they think the town has had a raw deal from the Government with regard to tourism. They claim that insufficient incentives are given to hoteliers to build in a town with, they say, the best climate and beaches in the country, as well as the attractions of the antiquities. Also, Dektor adds, the Municipality was pressurized into accepting the oil pipeline as vital for the country's economy and security. Merely cleaning the beaches is not sufficient compensation for doing one's duty; the Government should help to build major glories to offset the harm done to the sands. These arguments seem to be incontrovertible.

Ashkelon has always been a paradise for children, and the Municipality intends to keep it so. Five new schools are being built, and 22 nursery schools. "We will accommodate all children from the age of four up-wards," claims the Mayor. The Voak Youth Centre in Afridar and a Youth Aliya Centre in Shimshun provide facilities for teenagers.

A great plum will be the building of a Culture and Sports Centre in the Shimshun Quarter: this is to cost IL\$1m., and was made possible through a grant from the Education Fund.

One way and another, apart from the taint of black from the tankers, the future of Ashkelon looks rosy indeed.



Weathered sarcophagi, the subject of a tug-of-war between Ashkelon Municipality and the Israel Museum. (Below) The Antiquities Park.

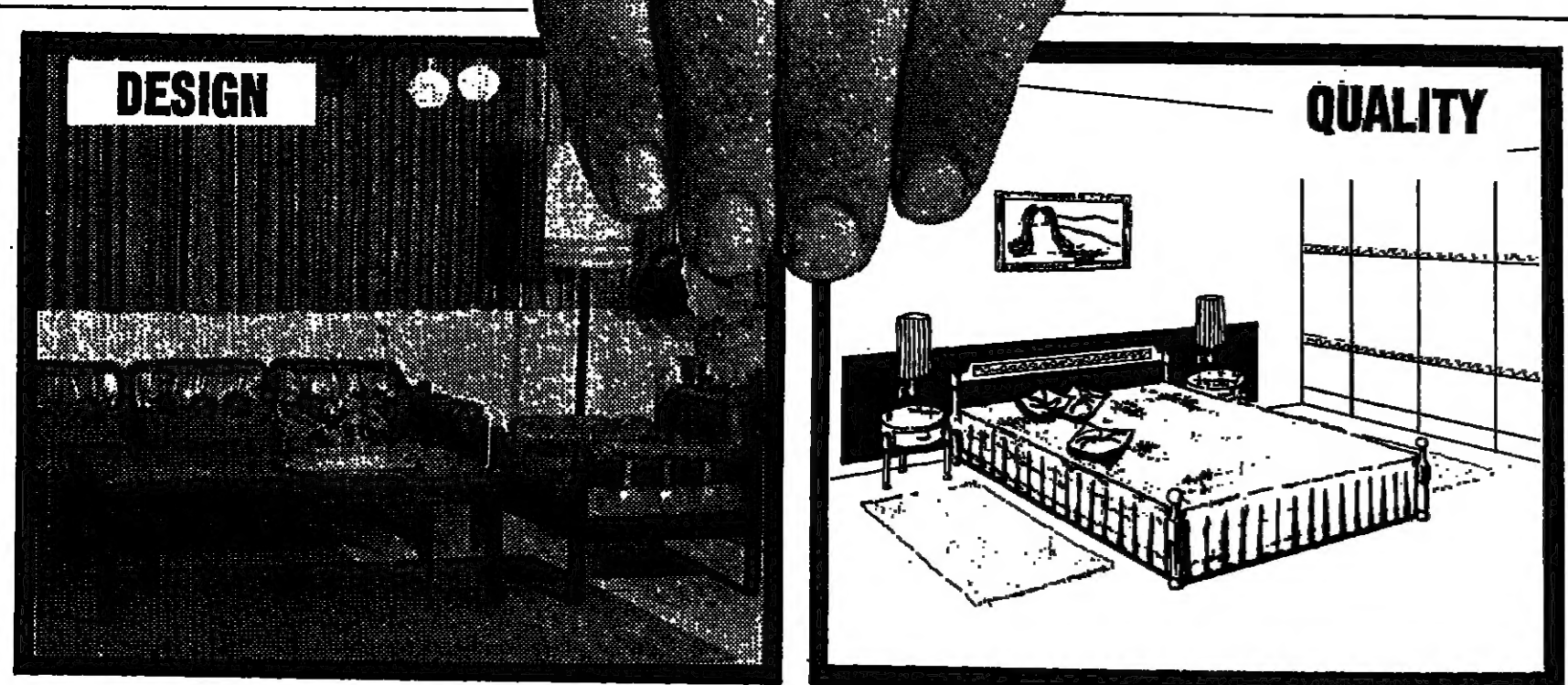


The main shopping streets of Migdal.

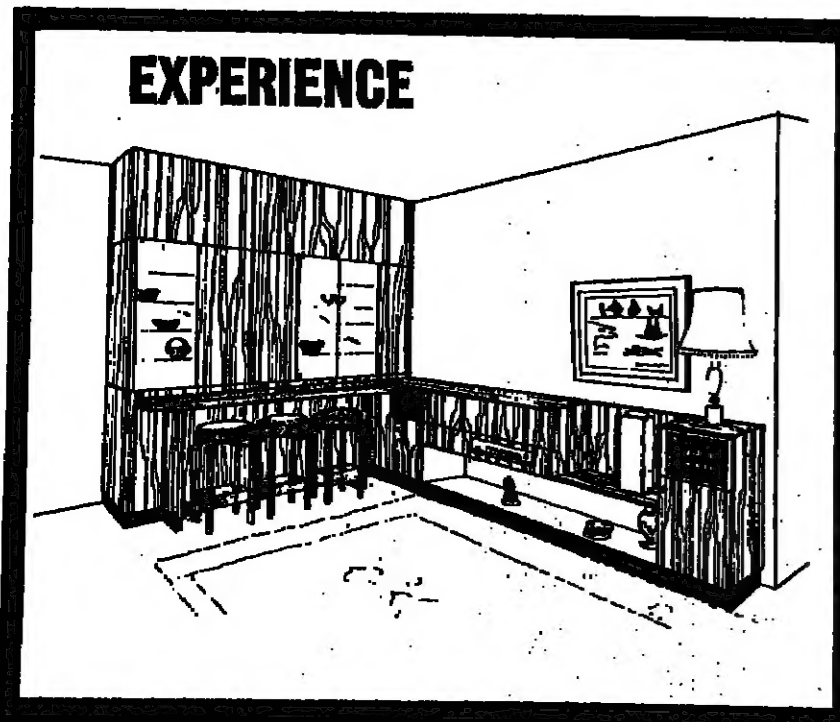




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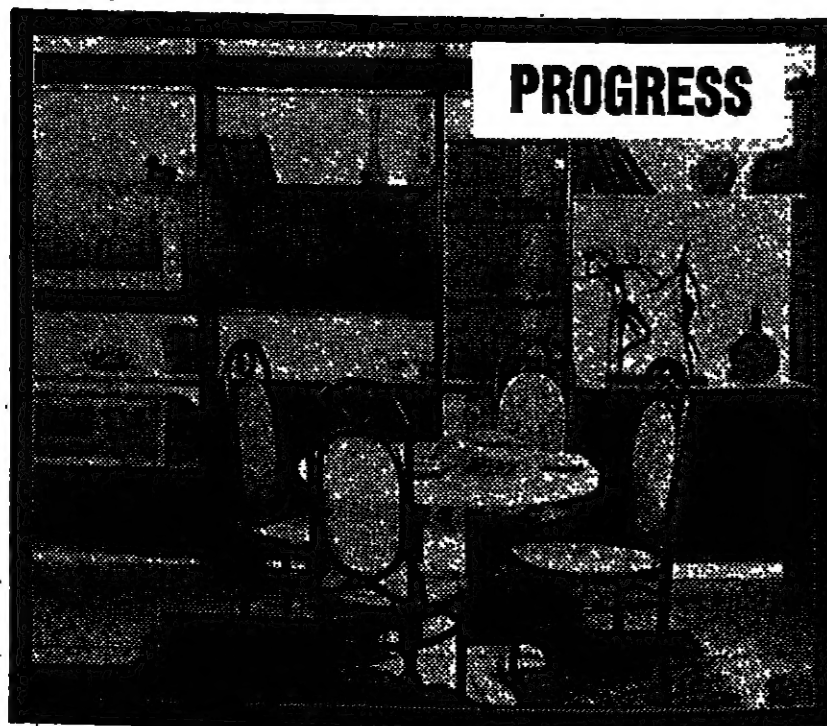
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of Carl Gustav Jung is by now a household name. It is the history of ideas and of Western civilisation, though his influence is less than that of his erstwhile teacher, and subsequent generations proud. To the modern psychotherapy and psychology sought ways out of the "depths" of the unconscious, Freudian analysis came to be applied as difficult as it is necessary. The unconscious is also the treasure of man's creative power, the source of the currents of life and of the impulse to further development; it is an autonomous sphere with a dynamic structure of its own that is non-temporal in its essence though it is historical in its manifestation, and in the future realisation (i.e., its actualisation from the potential to the actual). The unconscious is the well-spring also of spiritual drives and of the impulse towards wholeness.

ly "analytical psychology." According to this view, the unconscious functions in a dialectical relationship with consciousness as a self-regulating and compensatory mechanism—a kind of homeostatic system—that directs the personality on its way and towards its goal. Just as a physician must "listen" to the voice of the body and be mindful of its structure, laws, and development and teleology, so the "doctor of the soul" must pay careful attention to the voice of the unconscious when speaking through the symbols, including ideograms, representations and even metaphorical symptoms.

This view has far-reaching consequences also for the theory of neuroses. Certain disturbances appear to be the result of a blockage of an individual's own or of a moral growth, or of a total or partial realization of the potential of his personality, or of a certain individualness in its development that leads to exaggeration in one direction and to backwardness or in-

side philosophical culture is keenly aware of the analogical and even metaphysical nature of his psychological studies. Among his followers this element became even stronger as he also authored publications in which, especially in his autobiographies, he wrote of Jungian "thoughts." Consider this type of literary production as the amount of empirical or critical-theoretical results which are relatively small.

that Jung's theories were widely accepted than other such systems may, however, be interpreted in Jung's favour. Room for such an interpretation should be emphasized, is not

A second level of Jung's thinking is represented by the efforts of a trained scholar to develop a work for that theoretical level. Here Jung is empirical and rational. He does not try to succeed in distinguishing between hypotheses and critically verified theories, or between concepts and metaphors. Most of all, he should be obvious that his life's spanning many years will express the shifts of emphasis

and almost comminatory to no matter whether the direct impulse, as I call it, of the osmotic pressure of the heliostat of which Jung was such a product as he was also the potent and original abandonment. For all we know Jung made a decisive contribution to our understanding of himself precisely in these by-products, and hence also in our general truths, variously and very specific theoretical developments and

JUNG DID NOT hesitate to attempt to tackle the overwhelming amount of empirical material contained in him by occasionally considering formulations. The most striking example in this respect was his sample of the archetype sometimes the product of accumulated lectivations, or experiential experience, lectivations as purely structural categories of human experience, or, formal structures that are

and formulations (e.g. The archetypal, or that of a conscious), and a matter of fact one should perhaps think of two levels in Jung's thinking, though both levels are profound and rich psycho-analytic experience, and both are enriched by his extraordinary knowledge of the history of culture and of religions.

There is an interesting argument in this respect between Jung and Levi-Strauss on one hand and the other, structuralism on the other, with latter claims to deal with formal structures only, but of fact (and often without it) deals with very



This essay by R. J. ZWI WERBLOWSKY, Professor of Comparative Religion at the Hebrew University, was commissioned by the Dvir Publishing House of Tel Aviv as a Preface to the Hebrew edition of the late psychiatrist CARL GUSTAV JUNG's "Ego and Unconscious," just published under the title "Ha'ani Vehalo Mooda" *ואני והלא מודה* (translated from the German by Haim Izak, with a Preface by Dr. G. Dreyfus). It was withdrawn, however, because of vigorous objections of Jungians to Prof. Werblowsky's treatment of Jung's attitude to the Jews.

contents. But whether or not we explain these contradictions, and whether or not one accepts all of Jung's presuppositions as to conclusions, there can be no doubt that Jung's high seriousness in approaching the mystery of man's soul and its inherent striving towards wholeness and integration deserve the most serious consideration on our part.

psychic" as discussed by Jung is also identical with that perfection of the soul spoken of by mystics and others who have testified to their encounter with the realm of perfection, or whether the analogy is merely verbal, is a problem that still requires further research.

THE PUBLICATION OF a work of C.G. Jung in Hebrew and for the benefit of the Israeli reader makes

THE FOLLOWING letter, by a Dr. Paul Sloane, of Philadelphia, appeared in "The New York Times Book Review" of April 29:

One cannot leave unanswered the volume of the C.G. Jung letters. Davies states that the publication... of several letters "should put to rest forever the lie that Jung collaborated with the Nazis and was an anti-Semite." It seems true, according to the evidence that Jung did not collaborate with the Nazis. As to his anti-Semitism, the evidence

In the December, 1933 issue of the "Zentralblatt für Psychotherapie", there appeared an editorial by the International General Medical Society of Psychotherapy, which drew attention to differences between German and Jewish psychology. When Jung was called to account for his editorial, he stated that (though the editorial had been written by another hand) there were differences between the psychology of Jews and that of other peoples.

Later, he has made the conclusion of a "Jewish psychology" being generally valid. Whether this opinion is correct is not the issue. The fact that Just made these statements at a critical juncture in history (when the atmosphere was already charged with the general suspicion of Jews which had been aroused by the Nazis) revealed an incredible insensitivity on his part. The fact that he continued to be attacked even after his disclaimer was accepted.

in point  
admit-  
specific

necessary to mention one episode in his life that has provoked very serious accusations. It would be unfair and dishonest to evade this issue. Some writers have gone very far indeed in accusing Jung of anti-Semitism and Nazism, or at least of collaboration with the Nazis and lack of moral fibre. The charges of anti-Semitism hardly merit serious refutation, and whoever wants to do so may amuse himself with comparative statistics: who had more Jewish disciples — the "little" Carl G. Jung, or the Jew Sigmund Freud. The problem is much simpler, but for that very reason also far more serious.

In 1933 a re-organisation took place of the International Society for Psychotherapy, whose headquarters were in Germany. This re-organisation was sponsored by the German branch, which thereby sought to gain greater independence within the overall framework of the International Society which was to serve henceforth as a kind of umbrella organisation for the numerous national groups. The development was precipitated by the demonstrative resignation, immediately after Hitler's rise to power, of the well-known German psychiatrist Prof. M. Kretschmer from the Chairmanship of the International Society and from the concomitant office of editor of the Society's journal, the "Zeitschrift für Psychotherapie."

THE GERMAN group, now re-organized under the leadership of *Reichshef* for Psychotherapy, Dr. Goring (a cousin of the notorious Nazi leader), had a vital interest in salvaging the prestige of the International Society by electing Ju (who, as Vice-Chairman, was the line of succession) to the office of Chairman and of editor of the "Zentralblatt." By this move he hoped to prevent the disintegration of the International Society, which might have resulted from Trotsky's resignation, and to repossess the autonomous re-organization of the German branch of the International Society.

Jung accepted the nomination of the hope of saving some remnants of the scientific psychology in Germany and to prevent the total collapse of psychoanalysis there. Dr. Goetz immediately declared that the man Society for Psychotherapy and early society for doctors who were called to exercise their professional duty in the spirit of the National-Socialist Weltanschauung and in the spirit of the new German regime. In German psychotherapy had to be based on the insights gained from a profound and "scientific" of "Mein Kampf."

In the same issue of the "Zeitung" the first to appear under Jung's editorship, Jung declared that the journal would serve scientific activity, which had nothing to do with politics, though he admitted that science too would benefit by tolerating the differences, as was known for long, between German (germanische) and Jewish psychology." He hastened to add that value judgement was implicitly pointing out differences between peoples, races and cultures.

The reader of these assumptions cannot help wondering how a prominent psychologist could so push naive innocence to the point of pretending that in the atmosphere of Nazi Germany distinctions between "Aryans" and "Jews" in psychology were deceptive and objective without taint of value judgements. Nonetheless, Jung went to that national Society also through individual membership, thus it is possible for German-Jewish churchmen to be members after they were ousted from a German group.

FOR SEVERAL years the published papers by serious (among them anti-Nazi) Jewish psychologists, along with most odious articles demonstrating the superiority of the more analytical psychology — the discovery of an "Aryan" — over the sex-obsessed Jungian psychology of Freud, Jung himself, one of his first articles

(Continued on page



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## Heavy selections



as it is written down somewhere. In this way you a waste of energy. The public is

of difficult to single out about to be published for the first time. They choose to deal with urban educated, or the rural educated, or the literate, or the America, who by now have their folk heroes. Subject matter differ from story style but not so much as or expect or hope. The work is skillful, even slick. There is casual experimentation, but of which is most often in — for the sake, it would

[illegible]



(Below) Chalcolithic ivory from Beersheba.



# Unearthing the Land

Archaeology in Israel has been less an academic pursuit than a national passion and pastime. Every season, hosts of amateurs help the professionals dig up the buried remains of the country's life in olden times. The achievements in the field during the past 25 years are reviewed here by Dr. AVRAM BIRAN, director of the government's department of antiquities and museums.

TWENTY-FIVE years ago, Israel could not boast a single archaeological museum. The one collection of any significance to be set up during the Mandate, the Rockefeller Museum in Jerusalem, had fallen into Jordanian hands, and remained in them for the next 19 years. Today, it is one of this country's 32 archaeological museums and collections. The Israel Museum, with its magnificent exhibition, has justifiably earned an international reputation; but the complex of the Jaffa and Haaretz Museum, the smaller ones such as that in Beersheba, gems in rural areas like Hazorea and the Museum of Mediterranean Archaeology at Nir David, all testify to the enormous archaeological activity that has been going on since the establishment of the state.

Unlike other scientific disciplines, archaeology cannot be evaluated by its contribution to the welfare of society. How can one assess the relative importance of its discoveries? Are prehistoric remains of early man in the Jordan Valley more significant than the ruins of the Second Temple period in Jerusalem? Is the water shaft at Hazor more or less meaningful than the synagogue of Susiya?

Nor can archaeological accomplishments be measured, like those of industry, by statistics. But statistics can be of some use as a yardstick of achievement. Let us note, for example, that whereas the number of archaeology students at the Hebrew University in 1948 was so small as to be hardly worth recording, today it has some 180, while there are 150 at Tel Aviv University and many more taking courses in Haifa, Beersheba and other parts of the country. And the hundreds of Trustees or Friends of Antiquities who help the Department of Antiquities in its activities, as well as the large numbers of laymen who take part in archaeological meetings and outings — a conference can be expected to draw a thousand participants — add to the evidence of the intense interest of Israelis in archaeology.

A MAP of the archaeological work in the country over the past 25 years would be so densely covered with excavated sites that it would look like one big smudge. It would be difficult enough to show clearly what has been done even in the last 18 months, for since January, 1972, alone, 43 new licenses have been granted for full-fledged, large-scale excavations, and over a hundred permits have been issued for salvage and emergency digs necessitated by accidental discoveries made during development activities all over the country.

Not only Israeli institutions, but many foreign ones — American, French, Italian, British, Japanese and German among them — share in the phenomenal contribution that is being made to our knowledge of the history of the land.

Periods about which little was previously known are gradually — sometimes dramatically — coming to light, taking us



back to man's very beginnings. At Ubeidiyah, in the Jordan Valley, the excavations originally started by L.S.B. Leakey and Moshé Shiklitz have now uncovered the earliest remains of man in Israel, dated to more than half a million years ago. The skeleton of a Neanderthal man discovered by Professor Suzuki of Tokyo University in a cave at Nahal Amud near the Sea of Galilee is but one of a number that have been found. Important discoveries have also been made by A. Jellinek (the Tannur cave on Mt. Carmel) and by Eric Higgs (environmental prehistoric research of the Carmel caves).

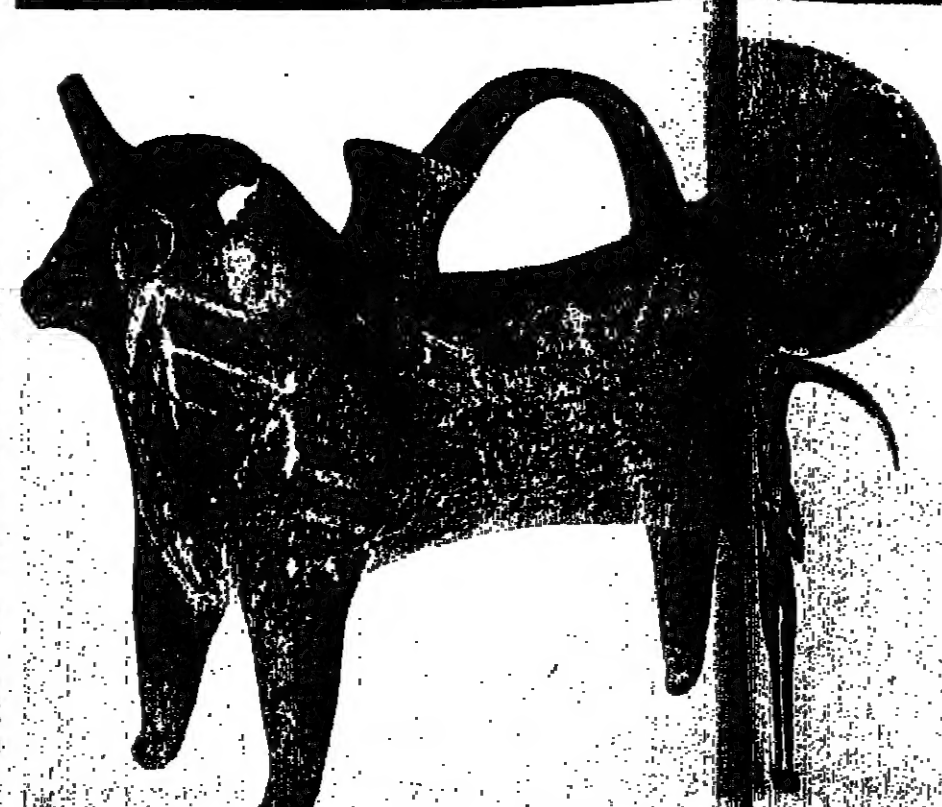
We have also been given a better understanding of that vital stage in the history of man when, in the Mesolithic-Neolithic periods of the seventh millennium B.C.E., he changed from a food gatherer and hunter to a food producer by evolving a primitive system of agriculture and beginning to domesticate animals.

This was the time when man adopted a settled mode of life in villages, and the circular houses dug into the earth and lined with stones, which Jean Perrot excavated at Eynan, close to Lake Huleh, attest to this type of settlement. Neolithic man's beliefs are evidenced by the fertility cult figurines found at Sha'ar Hagolan and in the Tel Aviv region. The belief in survival after death, which Kathleen Kenyon found expressed in Jericho in the practice of covering skulls of the dead with plaster, may also have been prevalent in Beisamun, north of Lake Huleh, where skulls have been found buried under the floors of houses.

COMING FORWARD some three millennia, Pessah Bar-Adon's aptly-styled "Cave of Treasure" near the Dead Sea yielded a cache of some 450 objects from the Chalcolithic period. Excavations have shown us that at this period, there was an agricultural-pastoral people living in villages in the Beersheba area; that at Azor and other parts of the coastal plain secondary burial in pottery ossuaries shaped like houses was practiced; and that there was extensive settlement in the Negev. Of special significance is the discovery in the latter region of a large number of primitive furnaces or bowl hearths in which copper ore was smelted.

When we move out of prehistory we find that archaeologists are providing us with a better understanding of man's progress in Israel than we have had before. The massive wall of Beit Yerah is part of a picture of an urban civilization with large-scale fortifications. The beginnings of systematic town-planning were revealed when Ruth Amiran and her team excavated a 25-acre city at Arad, with a wall and semi-circular towers, and complete with streets, houses, stores and a sanctuary.

Early Bronze Age remains have been found at important sites all over the country, but it is our knowledge of the Middle and Late Bronze Ages of the second millennium B.C.E. that has been increased so significantly — though



even here, many problems remain to be solved. The dolmens in the Golan and the Jordan Valley have been explored and some of them have been excavated. We can now say that they probably date back to the first quarter of the second millennium B.C.E.

During the age of the Patriarchs, Canaanite material culture reached great heights, and many cities were established and enlarged. The largest of these that has been preserved is a Bronze Age Hazor, defended by a sloping earthen rampart, excavated by Yigael Yadin. A similar form of defence was discovered by this writer in his excavations at Dan, then called Laish. Other sites — then called Ashdod, Gezer and Shechem, to name but a few — have given us information on the Bronze Age, not least important, the evolution of the alphabetic script.

A comprehensive picture of the material culture at this period is also provided by the excavations of tombs all over the country. Some of them may well have belonged to the Patriarchs themselves, who would not have left any physical relics other than their burial places.

At many sites from Dan in the north to Ashdod in the south, finds have been made of imported objects of Mycenaean and Egyptian origin dating to the Late Bronze Age. Pointing to an extensive international trade. Discoveries at Tell el-Halaf in the south and Akko in the north give evidence of Egyptian influence, as does the temple that Yohanan Aharoni and Benno Rothenberg uncovered at Timna in the Negev.

Strong Anatolian and North Syrian affinities are apparent in some of the Canaanite temples that have been discovered in many parts of the country and testify to a period of prosperity and cultural cross-influences.

THE END of the Bronze Age and the transition to the Iron Age marks the arrival of the Israelites from the east and the introduction of iron into general use. Its appearance in the country may be connected with the arrival of the Philistines from the west. Numerous excavations throughout Israel have shed new light on the chronology and material culture of this period.

The Philistines, as reflected in some of these excavations, appear to be the bearers of a complex culture containing elements of the Late Mycenaean and Canaanite civilizations. Among the finds in the Philistine levels are cult objects (a tinle temple was excavated at Tel Qasile last summer) such as the seated figurine of a goddess, and a stand with figures of musicians from Ashdod excavated by Moshe Dothan.

Much of our new information relates to the Israelite period though scholars are still disputing the exact dates of occupation of various sites. The Solomonic gates at Hazor (Yigael Yadin), Gezer (William G. Dever and Joe Seger), and Megiddo (Chicago Oriental Institute and more recently Yadin), the huge building

activities of the Israelite and Judean kings (watersheds, city walls, gates, public buildings, temples and sanctuaries) testify to a period of cultural development despite the numerous battles constantly waged in and around the country.

Dan in the north, Beersheba and Arad in the south, have become now important centres. Jerusalem's territory is extended westward as Nahman Avigad established with his discovery of a large city wall in the Jewish quarter two years ago.

The relatively rich harvest of inscriptions from this period is notable for ostraca — potsherds which provided a cheap and handy substitute for papyrus (and better preserved).

Mostly used for business transactions, these humble documents are a mine of historic information. At Arad, excavated by Yohanan Aharoni, reference is made to a "House of YHWH" and at Mezaad Hashavyahu, a complaint against the illegal forfeiture of a workman's cloak reflects the Biblical injunction of Deut. 24:10-13. An inscription in a burial cave in Judea speaks of the "God of Jerusalem."

Among the inscribed objects are the stamps found on the handles of domestic jars. They depict a "flying" or open scroll or beetle, with the addition of the word "lamelekh" (belonging to the king). Inscribed seals of ten depict beasts and occasionally a royal perfume factory is located at Ein Gedi, Phoenician tombs at Akhziv. Palaces are found at numerous sites.

Although excavations have been carried out on sites occupied during the Persian and Hellenistic periods, our information about these is still scanty. A Phoenician sanctuary uncovered by Nahman Avigad at Makmish, near Herzliya, has yielded many votive figurines of various types. The settlement of Ramat Rachel was rebuilt by the exiles returning from Babylon and the city continued to be an administrative centre. Jar-handles were found there stamped with the letters YHD, the province of Judah, and YRSHLM, Jerusalem.

Industrial installations of the Hellenistic period have come to light at Tel Mor, excavated by Moshe Dothan, where purple dye was manufactured, and at Tzfat Yehuda where an oil press with all its accessories (now in the Israel Museum in Jerusalem) and dyeing vats bore witness to the crafts and skills of the ancient inhabitants.

REMAINS FROM the Hellenistic and Hasmonaean periods are not very numerous. In Jerusalem, the wall of a large rock-cut tomb excavated in Rehavia by L.Y. Rahmani, and originally topped with a pyramid, shows a drawing of a sea fight, and an Aramaic inscription mentions someone named Jason, apparently the owner of the tomb. Remains of the Hasmonaean buildings have been excavated at Aydat, Mamshit and Nabataean pottery (Yerusham, and Nabataean pottery, including Caesarea and Jerusalem.

Of the Herodian and Roman periods, as well as the end of the Second Temple period, much new archaeological evidence has come to light. Yigael Yadin's excavation of Masada, with its Herodian palaces, water supply, public bath and synagogue, and its evidence of the tragic stand of its last defenders, the Zealots, has become world-famous. Herodian remains have been found at Horodim, south of Bethlehem, in Caesarea (the harbour moles and vaults, the podium of the Temple of Augustus, part of the Herodian walls and gate, an aqueduct, a theatre) and recently, of course in Jerusalem.

THE RECOVERY of the Old City of Jerusalem in the Six Day War opened up golden vistas for Israel's archaeologists. Ever since 1968, the excavations at the Western and Southern Walls of the Temple Mount, led by Benjamin Mazar, have continued without interruption. Among the Herodian discoveries that have already been made are a great stairway and a street pavement south of the Temple.

The remains of houses and streets have been uncovered by Avigad in the Jewish Quarter. A stylized and finely executed Corinthian capital and the graffiti of a menorah drawn while the original golden menorah was still standing in the Temple, are among the rich finds in this area.

Recent excavations have revealed the general destruction wrought in the city in the battle with Rome. Huge blocks of masonry from the South wall of the Temple crashed onto the pavement. In another area, the burnt remains of a house disclosed marble tables and vessels, pottery, and weights and measures. A seal found in the ruins identifies the owner as Bar Kabbas.

Other remains have been unearthed in excavations in the Armenian Quarter and the Jaffa Gate area, while many tombs have been accidentally discovered during building operations. One of the ossuaries contained in these tombs bears the name of Yehohanan, the son of Hazzkol, who met his death by crucifixion. Another is that of "Simon, the Temple builder."

We have learned much more than we ever knew about the Bar Kokhba revolt thanks to the discovery of the Dead Sea caves and their cache of Bar Kokhba letters, where the name Shimon Bar Kosiba, Prince of Israel, appears.

Even after the Bar Kokhba war when the Jews concentrated on the development of the Oral Law, we know from archaeological evidence that they were an exuberant and physically active community.

The large necropolis at Beit She'an indicates that the site had become a central burial place for Jews from surrounding centres. Some 30 catacombs, many of them decorated, have been excavated. The synagogue here is only one of many that have been discovered. The synagogues of Hamat (Tiberias) with its magnificent mosaic, at Khirbet Sham-

ma in Upper Galilee, at Khorsazin in Lower Galilee, at Qasrin in the Golan and at Ein Gedi by the Dead Sea all point not only to a prosperous community but also to a highly artistic one. The art and the architecture changed, but their excellence persisted in the synagogues of the sixth-seventh centuries at Beit She'an, Nirim in the Negev and Susiya in the Hebron hills.

More than 30 churches and monasteries of the Byzantine period have been excavated in various parts of the country. They generally follow the classical plan and are paved with mosaics, sometimes ornamented with plant and animal designs and often inscribed in Greek. Churches at Shavei Zion in the north, Kursi, east of Lake Kinneret (the excavations here have only just been completed), Beit Yerah, to the west of it, the New Church (Nea) in Jerusalem, the Church of the Shepherds near Bethlehem, as well as numerous places of worship in the Negev, at Ashkelon and at Caesarea, testify to the firm roots put down by the Church in this country following the accession of the Christian Emperor Constantine.

FROM THE Moslem period, the most significant archaeological discovery has been the Umayyad buildings (either a palace or caravanserai) west and south of the Temple Mount in Jerusalem. The Crusaders left us many monuments. Those at Caesarea, Kokhav Hayarden (Belvoir), Akko, Jerusalem, and Safad, have been partially excavated and restored. The restoration of Mameluke and Ottoman remains is undertaken continuously.

WHILE INTEREST in archaeology is universal, in Israel it has assumed a more personal identification. For the Israeli brought up from infancy on the study of the Bible and of the land in which it was written, every physical discovery connected with the Bible becomes part of his life. Not only does he identify himself with the Patriarchs, the kings and the prophets of Israel, but even with prehistory. He sees himself as the descendant not only of Abraham, Isaac and Jacob, but also of Adam and Noah. What can be predicted for the future? All that can be said is that its promise is as bright as the past has been revealing.

The choice of a site to be excavated depends on the scholarly interest of the archaeologist, the historian, the Biblical student. Even so, it is the unexpected that is often the reward. Sites have to be excavated because works of development, road construction, housing, irrigation projects, soil reclamation force us into a salvage or rescue excavation. Accidental discoveries also often require an emergency excavation. Indeed, some of the most unexpected and unusual discoveries have come to light as a result of these excavations. No doubt this will happen again in the future.

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# THE ISRAEL FESTIVAL 1973

JULY 16 - AUGUST 26

## PROGRAMME

### THE ISRAEL PHILHARMONIC ORCHESTRA

Conductor: DANIEL BARENBOIM  
Soloists and 2 Chorus  
Programme:  
Milhaud — Ode to Jerusalem — World Premiere (18 and 18.7)  
Beethoven — Choral Fantasy (25.7)  
Beethoven — Symphony No. 9  
Jerusalem: 16.7 — Tel Aviv: 18.7 — Caesarea National Park: 25.7

\*\*\*

BAT-DOR DANCE COMPANY  
Tel Aviv: 16.7 — Haifa 17 and 18.7 — Beerseba: 19.7

\*\*\*

"MASADA 987" — Opera — World Premiere  
Libretto: Israel Eliraz — Music: Joseph Tal  
Conductor: Gary Bertini  
Stage Director: Leonard Schach  
Stage design and lighting: Arnon Adar  
Jerusalem: 17, 18, 19 and 21.7

\*\*\*

BATSHEVA DANCE COMPANY  
Ayotet Hashahar: 17.7 — Gm Shmuel: 19.7 — Kfar Warburg: 25.7 — Pardess Hama: 24.7 — Lod: 26.7 — Jerusalem: 28.7 — Haifa: 30.7 — Tel Aviv: 31.7

\*\*\*

INBAL DANCE THEATRE  
Tel Aviv: 17.7 — Jerusalem: 21.8

\*\*\*

DANIEL BARENBOIM — ITZHAK PERLMAN  
— PINOCHAS ZUKERMAN — UZI WISSELI  
ZUBIN MEHTA  
Programme: Schubert  
Jerusalem: 19.7

\*\*\*

THE TEL AVIV STRING QUARTET  
Programme: Avni, Ravel, Schubert  
Haifa: 21.7

\*\*\*

MANITAS DE PLATA guitar  
with LOS BALIARDO  
Programme: Improvisations on flamenco, fandango and buleria themes  
Tel Aviv: 22 and 24.7 — Caesarea National Park: 28 and 29.7 — Jerusalem: 25.7

\*\*\*

THE ISRAEL PHILHARMONIC ORCHESTRA  
Conductor: DANIEL BARENBOIM  
Soloists: Vladimir Ashkenazy and Daniel Barenboim  
Programme: Mozart, Mahler  
Caesarea National Park: 22.7 — Tel Aviv: 23.7

\*\*\*

THE INTERNATIONAL YOUTH ORCHESTRA OF THE "JEUNESSES MUSICALES"  
Conductor: ZUBIN MEHTA  
Programme: Schubert, Webern, Mahler  
Jerusalem: 25.7 — Caesarea National Park: 24.7

### DANIEL BARENBOIM — PINOCHAS ZUKERMAN

Programme: Beethoven sonatas  
Tel Aviv: 26.7

\*\*\*

THE NEW ISRAEL STRING QUARTET  
Programme: Bach — The Art of the Fugue  
Jerusalem: 26.7

\*\*\*

LITURGICAL MUSIC  
Haifa Symphony Orchestra  
Conductor: DENNIS MICHNO  
with leading cantors  
Tel Aviv: 28.7 — Caesarea National Park: 31.7  
Jerusalem: 2.8

\*\*\*

### ISRAEL BROADCASTING SYMPHONY ORCHESTRA

Conductor: LUKAS FOSS  
Soloists and 2 Chorus  
Programme: Mozart — "Idomeneo" excerpts  
Stravinsky — "Oedipus Rex"  
Caesarea National Park: 29.7

\*\*\*

THE ISRAEL CHAMBER ENSEMBLE  
Conductor: PINOCHAS ZUKERMAN  
Soloists: Itzhak Perlman — Pinchas Zukerman  
Programme: All Mozart  
Tel Aviv: 1.8 — Caesarea National Park: 2.8

\*\*\*

### ISRAEL BROADCASTING SYMPHONY ORCHESTRA

Conductor: GARY BERTINI  
Soloist and 5 Chorus  
Programme: Beethoven, Gabrieli, Mozart, Bruckner, Stravinsky  
Tel Aviv: 4.8 — Caesarea National Park: 5.8

\*\*\*

DIALIK EVENING  
Text: Ya'acov Shabat  
Stage Director: Gershon Plotkin  
Musical Director: Gloria Feldman  
Jerusalem: 11.8 — Haifa: 14.8 — Tel Aviv: 18.8 and 20.8

\*\*\*

ROYAL BALLET  
under the patronage of H.M. W.B.J. Ledwige, C.M.G. with the Haifa Symphony Orchestra  
Jerusalem: 5.8 — Tel Aviv: 7 and 8.8 — Caesarea National Park: 9, 11 and 12.8

\*\*\*

ISRAEL BROADCASTING SYMPHONY ORCHESTRA  
Conductor: MENDI RODAN  
Soloist: JENNIE TOUREL  
Programme: Bernstein — Jeremiah Symphony and compositions specially commissioned for this concert  
Jerusalem: 8.8

\*\*\*

BALLET FOLKLORICO DE MEXICO  
Director and Choreographer: Amalia Hernandez  
75 dancers, singers and musicians  
Jerusalem: 14.8 (at 8 and 9:15 p.m.)  
Tel Aviv: 15.8, 16.8 (at 8 and 9:15), 17.8 (at 8 p.m.)  
Caesarea National Park: 18 and 19.8

### EUGENE ISTOMIN — ISAAC STERN

ALEXANDER SCHNEIDER

LEONARD ROSE

Programme: Brahms, Beethoven, Mozart  
Caesarea National Park: 15.8 — Jerusalem: 18.8  
Tel Aviv: 19.8

\*\*\*

### LEGENDS AND SONGS ON THE PROPHET ELIJAH

In Hebrew, Yiddish and Ladino  
Stage director: Shmuel Bunim — Musical director: Shimon Cohen — Texts: Dan Atnagor  
with leading artists and 3 dance and singing ensembles  
Tel Aviv: 21.8 — Caesarea National Park: 23.8  
Jerusalem: 25.8

\*\*\*

### FESTIVAL YOUTH ORCHESTRA

Conductors: PABLO CASALS and ALEXANDER SCHNEIDER  
Soloists: ISAAC STERN (22.8) — EUGENE ISTOMIN (25.8) — LEONARD ROSE (28.8)  
Programme: Mendelssohn, Vivaldi, Mozart, Boccherini  
Jerusalem: 22.8 — Tel Aviv: 25.8 — Caesarea National Park: 28.8

### TICKETS

will be on sale as from July 1 at the following agencies:

HAIFA: Main distributor: Kupat Haifa (including bus tickets)  
JERUSALEM: Cahana  
NETANYA: Signal  
RAMAT GAN: Rachnitz  
CAESAREA: Box office of the Roman Theatre — 9 a.m. — 12:30 p.m.; 3-6 p.m.  
TEL AVIV: Atid, Bama, Canaf, Hadran, Kastal, Le'an, Masach, Union, Rokoko, Sherut Rom Radio.

and at the theatre box offices before the performances.

Institutions and organizations may apply to E. Zibner, Tel. (03)-721714  
Transportation to Caesarea by Egged Tours: From Tel Aviv, Rehov Hayarkon, opposite Hilton Hotel, 6:15-7 p.m.  
From Netanya: Egged, 6:45-7:30 p.m.  
From Haifa: Solei Boneh Square, 6:45-7:15 p.m.  
FOR ADDITIONAL INFORMATION PLEASE APPLY TO:  
The Israel Festival  
52 Rehov Nachlat Benyamin  
Tel Aviv — Tel. 54993

## THE ISRAEL FESTIVAL 1973

### ITALS AT THE JERUSALEM KHAN

22-23-VLADIMIR LANCHEAN, violin  
Alice Lancman, piano  
24-25-MENA ZARITZKAYA, piano  
26-27-ALEXANDER VOLOV, piano  
28-29-TANIA KENNENIK, cello  
ALEXANDER DRAGINSKY, piano  
30-31-PHILIP HERSHORN, violin  
at the piano, Yonathan Zak  
32-33-MICHAEL MAINKY, cello  
at the piano, Lina Jacobson  
34-35-CARMEN OR, piano  
concerts start at 8:30 p.m.

### ITALS AT THE TEL AVIV MUSEUM

22-23-DAVID BAR-ILLAN, piano  
24-25-YOSSE ZIVONI, violin  
at the piano, Yonathan Zak  
26-27-FINNA SALTZMAN, piano  
28-29-YEHUDA HANANI, cello  
at the piano, Yonathan Zak  
30-31-DANIEL ADNI, piano  
32-33-SHULAMIT RAN, piano  
34-35-ZVI ZEITLIN, violin  
FINNA SALTZMAN, piano  
36-37-ULANA VERED, piano  
38-39-RAPHAEL NOMEHIL, cello  
at the piano, Yonathan Zak  
40-41-MINDEU KATZ, piano  
42-43-SERGII LUCA, violin  
at the piano, Yonathan Zak  
concerts start at 8 p.m., except the one on Aug. 6, which starts at 8:30 p.m.

### CONCERTS AT EIN HOD

THE ISRAEL WOODWIND QUINTETT  
with DANIEL BARENBOIM  
Programme: Bach-Vivaldi, Partos, Mozart, Beethoven  
July 20  
ITZHAK PERLMAN — PINOCHAS ZUKERMAN — EUGENE ZUKERMAN  
Programme: Mozart, Beethoven, Spohr  
July 21  
THE NEW ISRAEL STRING QUARTET  
with ITZHAK PERLMAN — JOSEPH KALICHSTEIN  
Programme: Schubert, Haydn, Tel. Chumason  
August 3  
THE FUYAL PIANO TRIO  
Programme: Haydn, Ravel, Schubert  
August 10  
ANACHA EDEN & ALEXANDER TAMIR  
Programme: Mozart, Schumann, Brahms  
August 17  
All concerts will start at 8 p.m.

## Cherchez la femme

Ephraim Kishon



BEFORE EMPLANING for the I affirmed that it was just a trip to our sister across-the-ocean, cause she was a lady, and as such the USA, we took advantage of beyond suspicion, that she and the airline's reckless offer to not I had to inquire. After all, throw in a brief stop-over in I could not simply stop the first Amsterdam. Like many other see the ludicrousness of the situation, we feel deep regard for aton — pardon me, sirs, where people, who preserved their are the... now, really. human dignity at a time when The little one ruled that I was this was a rare commodity. In a coward and to shame me turned Europe. During our peregrinations ed to the driver of the taxi: "Pardon me," she asked with an implish smile on her face, "What is 'worthwhile' seeing here?"

"The Exhibition of Modern Art opened only yesterday," thus the tourists told us with shining placid driver. "They say this year's eyes, looks like Venice, with canals where streets should be, old music festival is also outstanding."

"Well, yes," thus the little one, where parks, statues, first-rate concert halls and thousands of steep-gabled old houses, to say nothing of the red... the red... that is, it is said that there is a district in Amsterdam where they sit in the windows... the had sit in the windows... the had girls... in the red-light district... and they sit there, yes, That's what the tourists told us in Europe, but to tell the truth, school kid clinging to his ma's we hardly listened to their ally prattle. Personally, we were not at all interested in that "district."

We are serious, mature adults, clerk at our hotel and ask him who have gone through a thing or without beating about the bush: "Tell me, old boy, where is not think of coming to the that... you know, that is... country of the world's greatest artists in order to, you know, flushed red with anger and embarrassment. Who was I, a high school kid clinging to his ma's we got off the plane. "So you answered with maddening Dutch don't I, for one, am dying to politeness. "But the Royal Palace see those girls in their windows," "Woman," I snorted, "where is your dignity?"

"They even made a movie about it with Marina Vlady, so it must be OK."

If she takes something into her stubborn head, there is nothing you can do about it. Be- haps only a block or so away, all sorts of easy-going females were reclining in their windows, and we did not know where, yes, this very thought could well drive a sensitive tourist out of his mind. Luckily, that night we were the guests of local writers and artists.

"So what's the problem?" the wife hooted. "Ask someone!"

"You ask someone!" the wife hissed. "We've got to get 'I'm a lady, if I'm not wife hissed. "We've got to get mistaken!"

That sparked a spirited quarrel.

of Indonesian rice brandy and jumped head-first into the sparkling conversation:

"Spinoza affirms in one of his theses," I held forth to the local intelligentsia, "that in the last analysis, philosophy is but the catharsis of human sanctimoniousness. The philosopher tears the veil off the conventional lies in the shade of which hypocritical humanity is building palaces atop the pardon the expression — secret brothels..."

"Yes," our host, a noted aesthete, remarked, "Spinoza had a razor-sharp analytical mind."

THE IDIOT! Instead of making the obvious reply: "But look, here in Amsterdam, on that and that street, the easy women are sitting quite openly in their windows," instead of this logical and fitting remark, he praises Spinoza, that renegade Jew! I gulped down another brandy, closed my eyes and pressed on: "I cannot tell you how much I admire your country for its uninhibited, healthy concept of life. If I am not mistaken, yours is the only state in Europe where prostitution is subject to official controls."

The wife was watching me, pleasantly surprised.

"Ah," the local writers and artists smiled, "you are referring to... hehehe... the red-light district?"

"I beg your pardon," I said, "what?"

"We have such a district," they enlightened me, "the red-light district, hehehe."

"Where?"

"Here, in Amsterdam. The tourists stream there in hordes."

Cold scorn again burned in the wife's eyes. Everybody is streaming there, her glance said, only you are sitting there like a dope.

"As a matter of fact, we tolerate it only because of the tourists," our hosts explained. "It's a sight which awakens the basest instincts. The foreigners loaf all day long in front of the windows taking photos, as if they were at the zoo."

"That's it," I said, "I can well visualize some bloated, gloating tourists walking that... what did you say that street was named?"

"Street?" the genial intellectuals chuckled. "Those guys step right into the houses and keep haggling for hours over the fee, just for fun."

"How disgusting!"

THAT NIGHT we fine-combed the city. Our strategic plan was plain and practical: we would strike out from the eastern tip of Amsterdam and work our way up north, then turn into a side street and walk back south — until we ran smack into the red lights. Sooner or later we were bound to find them no?

No.

At 1.30 a.m., on the verge of exhaustion, we called it quits without having seen a live prostitute. Here and there we had run into red lights, but they invariably turned out to be traffic regulators. A night pharmacist from whom I inquired about "the world's oldest profession," politely informed me that the Ministry of Agriculture was closed at night. Completely benumbed, desperate, a bitter taste in our mouths, we continued the combing. By 3.30 we had covered only a third of the city. Hardly anyone was still awake in Amsterdam, passer-by had become as extinct as the dinosaur. At exactly 4.15 I tottered over to the Konsergtgebau building and grabbed him by the coat lapels:

"Where are the whores?"

"Two bridges below the Dome Monument," the cop answered. "Kanalstraat."

So that's the address. Sometimes it pays to read even over-long articles.

Translated by Yehoshua Goldman  
By arrangement with Maariv

PAGE TWENTY-ONE



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## The four Moualems

Lea Levavi

ILANA, HIZI, Eli and Yitzhak Moualem — the four eldest children of a Tel Aviv factory worker from Iraq — see nothing particularly noteworthy about the fact that four of them are students at the University of the Negev in Beersheba.

True, they admitted, when I met them recently on campus — youngsters from Oriental backgrounds have trouble in getting to high school, let alone to the university.

"Our father was a merchant in Iraq," Eli, 25 and in his fourth year of electronics engineering, explained. "When he got here, he found out that being a merchant has no future in Israel. So he decided his children should get an education. If you have a profession, he says, you can make good anywhere."

Hizi, 23 and following in Eli's footsteps (second year): "Our parents had sense and pushed us to study. Not all parents from Oriental backgrounds do that. But then there's a difference between a family which lives in an outlying development town like Shlomi and a family like ours which lived in Givatayim and then in Tel Aviv."

The four good-looking, self-confident, hard-working Moualems live in the university dormitories, which are, incidentally, the only dorms in the country where mixed groups of girls and boys share four-room suites with common kitchen and living-room. Except for grants of about IL500 a year each from the university, the four of them pay their own way, through summer jobs and part-time work during the school year.

Ilana is 21 and in her first year of Bible and Hebrew language studies; she and a younger brother, Sahar, while the three older brothers came here as babies. "I work as a substitute elementary school teacher. I don't like the work because it's not very satisfying to work with a class for just two or three days and leave for a new place. But I have no choice."

Yitzhak, the oldest and least talkative in the group, is in his first year of physics (at age 27) after having worked as a radio salesman. "But I worked to live; not to save. Now I'll have to work as hard to stay in school as the rest of the family."

YET, HARD-WORKING as they are—and aware that they are the "lucky minority" of Israeli youth from Oriental backgrounds — the four do not consider themselves "something special" because they've succeeded. In fact, they were uncomfortable when pressed with questions about how they've done so well — and they wondered why they were considered worth a newspaper article. Though Ilana once raised the question of job discrimination after graduation ("Ashkenazi students have more 'protection'"), they think they are very lucky and have no real complaints. Hizi, in fact, faces every situation with a hearty laugh. "You notice we're all two years apart. But our younger brother is three years younger than I am; that was an accident, I suppose." Eli: "Of course, even a family of five children such as ours has an easier time than a family in which there are ten children. That's another reason our parents were able to help us."

The four are concerned about social and political problems, particularly the social gap and such issues as the fate of the Jews in Iraq. But their efforts, they feel, have to go towards solving their own problems first. Says Eli: "When we finish school, our real

problems will start. We'll have to look for work and for flats. Besides, what can I, as an individual, really do to solve the big problems? Maybe I could volunteer to tutor culturally-deprived children — but I can't make government policies or move other governments to act on things like getting the Jews out of the Arab countries. I could participate in demonstrations, I suppose, but I don't believe that does any good."

The four like Beersheba (the general consensus was that "anything is better than Tel Aviv") but feel the university is somewhat not quite at the level of higher learning. Eli (who chose the University of the Negev when the Technion didn't accept him) said he had heard that faculty and students were "on a lower level than elsewhere," but of course they have no direct basis for comparison.

"Our students are different," a university official told me when I asked him to comment on Eli's charge. "But that doesn't mean they are of a lower calibre. Our university has certain purposes — specifically to help develop the desert and to make this area the centre of Israel. We may take a student whose marks are slightly lower if we feel, after interviewing him, that he is the right student for us and that this is the right place for him. But that does not mean he will be a less successful student than someone else whose high-school grades were slightly better."

The three Moualem boys all complained about immigrant faculty members whose Hebrew was not good enough for teaching the exact sciences. In fields like ours, Yitzhak comments, "the lectures are hard enough to understand without language problems. When the professor can't express himself in Hebrew, or if he lectures in English, it's very hard for us." (This situation, of course, exists at all local institutions of higher learning.)

An American professor of engineering told me he agreed with the students. "They certainly do have a tough time — but then why shouldn't they? I worked hard when I was in college, too."

Though the Moualems insisted



Eli, Ilana, Hizi and Yitzhak Moualem on the Beersheba campus. (Farkash/Levavi)

that they came to Beersheba to learn, not to have a good time, they did think campus life at the Negev University was more developed than at the other institutions. Top-level government officials are frequent visitors, as guests of the Students' Association, and there are movies, clubs and other activities. An air-raid shelter serves as discotheque — and a lot of fun is had there even if it is cold in winter and a "steam bath" in summer.

Eli: "If we lived in Tel Aviv and went to school there, we wouldn't go back to the university after school; we'd find our social activities elsewhere. Here, our whole lives are tied up with the university and because the campus is small there's a certain intimacy and friendliness — everyone at least says hello to everyone else."

Hizi: "I'll admit it was hard getting used to. When I first came to Beersheba, I was surprised to find the streets empty at night. I couldn't understand where everyone went. But now I like it here."

None of the Moualems have any allegiance to Beersheba or to any other town as a permanent home; they will go wherever they can find good jobs, even if they have to go back to Tel Aviv.

AFTER TALKING to the Moualems, I went to see the university's Director-General, Colonel Yisrael Ben-Ami (Res.) who gave me some facts and figures about the institution's phenomenal development. Starting in 1985 as the Centre for Higher Learning in the Negev, with 50 students,

the school had 1,000 students in 1989 when the decision was made to develop into a university. "That's when I came. In the first days, we had two full-time faculty members. Today, with 3,500 students, we have a total faculty of 900, 280 of whom are mainly livelhood here."

The student body has steadily growing at the rate of about 500 a year, with about 10 per cent of the students of Oriental backgrounds — the rest percentage in any Israeli university. There are also about 300 immigrants and 300 students in the pre-academic preparatory courses.

But beyond the facts and figures there is the vitality of the university. You see it in friendly greetings called out by students walking across the grounds. You felt it in Mr. Ben-Ami's story about how a retail store was turned into an English

Faculty building within months, in time for the opening of the school year two years ago. I sensed it, too, in impromptu discussions held with several other staff. "Here the feeling that the students, particularly those from Oriental grounds, are really eager to learn. In other universities, students don't go to class and just come to take the exams. We don't have much of that here. Of course, we're not perfect, but when we stop building and when construction is finished and the campus stops being every day — we'll be happy everyone else. But we hope

to be happy to know that one of the best teachers in the country, immigrants who in particular what they call 'New Jewish hot-dogs' tried to try the all-American hot-dogs from Ali, a Nahariya. All makes too, but its gourmet beef 100 per cent beef — so I'm assured. The Nahariya area is a consumer which are students, though they are labelled in bulk, at a kilo. They are Nahariya at Nahariya and Shlomi Bar-Meir, who came from New York years ago.

All by the way, be confused with the well-known sausage. In the same town, they make frankfurters but they are made to 'taste' — mainly with a different seasoning. All also makes

franks. In the Greater Tel Aviv area, you can find American-style franks everywhere, through an agency. It packages the kilo under the brand name of 'Famous American flag' as its emblem. The pack — averaging 16 franks — costs IL4 delivered here in Nahariya, Kfar Sava and Ramat Hasharon. IL15 to IL18 a kilo (the greater distance) delivered in Tel Aviv. The agency is in Kfar Sava, Rehovot and Ramat Hasharon. Mr. Blau at the agency provides information and supervises the weaving work, mainly in Jewish villages.

The carpets are made of wool — imported from New Zealand and spun and dyed in Israel. The finished carpets are not part of the new wall carpeting trend. On the contrary, Mr. Zaidman urges at least a metre of floor carpeting on page 21)

When I wrote about hand-made carpets, I was unaware of the existence of Arbel, a year-old local firm making modern hand-woven carpets similar in style to those of Maskef, but less expensive. Whence Maskef's rugs run from IL400 to IL700 per square metre. Arbel's all sell at a uniform IL400.

(from page 25)  
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Professor Dr. Erna

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In the Greater Tel  
Aviv area, you can  
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everywhere, through an  
agency. It packages  
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name of 'Famous Ameri-  
can flag' as its emblem.  
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Arbel's all sell at a uni-  
form IL400.

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per square metre. Arbel's all  
sell at a uniform IL400.

Marketing  
with  
Martha

Every Arbel carpet is made  
order, from a selection of  
modern designs displayed  
colour photo album. Sample  
are on view at sales headquar-  
ters in the Habimah Theatre  
70 Ibn Gvirol, Tel Aviv.  
can also be seen at  
in Shimon Hamalka St.  
rusalem and Home and  
48 Moriah St., Haifa. Mr. Zaidman  
is art director and  
manager, and Mr. Abraham  
supervises the weaving work,  
mainly in Jewish villages.

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(Continued on page 21)

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**Cooking wonders**  
SEVERAL readers wrote to complain that they ordered copies of

**Chinese vegetables**  
SOME TIME back I gave instructions for growing bean sprouts in a bucket at home for Chinese cookery. Now even this is unnecessary. The Supersol chain has introduced fresh bean sprouts as a regular feature in its vegetable bins at several of its shops: in Jerusalem, Rehov Aqron; in Haifa, Mazarac HaCarmel; Tel Aviv — Ben Yehuda, Arlosoroff and Nordau shops; and in Rehovot and Netanya. The sprouts are sold for 12 a quarter kilo which is enough for a quaker one Chinese dish, at least. There is a small leaflet attached to the polyethylene bag of bean sprouts. In Hebrew, they are called "menatim."

It is particularly in the field of household matters that I am so anxious to believe, so easy to convince. Pictures of furniture with a high gloss made by a polish that needs no muscle power — except to take away the subsequent smears, not mentioned in the text. Floors lustrous from the single application of a wonder shiner smoothed on gently with a mop and it never occurs to me to reckon with the dust that settles and clings to it until it is dislodged by main force. Tiles scintillating from a tender wipe with a cloth sprinkled with the latest miracle fluid which seeps into the interstices and has to be scrubbed out. Liquid to spray

too alluring to be resisted. I've never despised when other housewives talk about giving that dress "a bit of a shine through" which enables them to appear in school, white jumpers and blouses day after day whereat, what starts off "as a bit of a rinse on the top" part always turns into a full-scale scrubbing proceeding until it still looks off colour. Their daughters never look grubby in clothes straight from the wardrobe. Maybe their children don't deposit their things on the floor. The laundering factor that renders my laundry less than perfect a my trust in the "colour-ride" labels, so all our pastel shades are touched up by red and blue and green streaks in interlocking patterns. Some women know instinctively what is going to rain. Others don't believe any guarantees and keep everything separate anyway. Only lazy optimists like me put in everything together to soak in some magic solution and hope for the best. Naively I tell them all, experience notwithstanding, that ways ready to hear the claims of the new ones. It's a kind of faith, displacing the belief in fading. It might just happen one day that a formula will be discovered to wrinkle out the grime but leave the skin of the hands un-damaged and the fabric unchanged. It's a slight encouragement to realize from the business that has been built out of soaps and detergents that the new ones are waiting in the wings to come to the fore.

The two works are in complete contrast to one another. "Il Trovatore," composed 120 years ago, contains all the elements and the spirit of Italian dramatic opera: noble melodies and gypsies, mistaken identities and sudden revelations bringing accumulated tensions to a dramatic climax. One popular tune follows another and an outstanding musical experience is guaranteed by master vocalists and a cast of famous international artists. Tenor Richard Tucker needs no introduction to Israeli audiences. Mexican soprano Gilda Cruz-Romo, now a star-singer at the New York Metropolitan, has had a meteoric rise in fame, and will sing at the Royal Albert Hall, Covent Garden is, according to Mehta, the talk of Europe. Mezzo-soprano Mignon Dunn who has been here before (with the Israel National Opera),



- Jerusalem-born Israel Eliraz is a graduate of the Hebrew University. A playwright and teacher, his published works include novels, short stories and plays. Several of his seven stage plays have been produced in Israel, as well as in Paris and London. In addition, he is the author of several radio plays.
- Leonard Schach, the producer, came to Israel from South Africa, where he was largely responsible for the development of a professional theatre. He has directed over 200 plays, films and operas over the last 25 years.

**TODAY, 8:00:** J.J. Pauer: Overture; K.F.K. Bach: Trio; (Mikhael): La Chalmée du roi Arno; Puerelli: Trio-Sonata, 1868; N. Ljungström: 2 Pianos (Mikhael): Concerto; 10:00: J.J. Pauer: 183 (Lilva Re-Arrangement); 10:05: Vitali: "Autumn" (Tentelach); Beethoven: Piano Sonata No. 10; Beethoven: Grand Overture (Markewich); Mozart: Violin Concerto in E-flat, K.268 (Menshuk); Ravel: Bolero, 9:55 p.m.; 10:00: Beethoven: Concerto for Piano, Trumpet and Oreb; Symphony No. 10.

**WEDNESDAY, 8:00:** Bach: Suite No.2; Tchaikovsky: 1812 Overture, 9:00 p.m.; Beethoven: Symphony No. 9 (Stereo), 9:05 p.m.; Midway Harth, Handel: "The Water Music" excepts; 9:15 p.m.; 9:30: The Planet Set Hoffmann.

**SUNDAY, 8:00:** H a s a d i Overture "Dance" Dowland; 4 Songs; Mozart: 1812 Overture; 8:05: J.J.F. Bach: Sonata; Beethoven: String Trio; Kaufmann: 3 Violin Quartet; 8:15: Beethoven: Symphony No. 6 (Svetlanov); 8:30 p.m.; Musica Viva-György Ligeti: "Aventures"; 8:45: Beethoven: 1812 Overture; 8:50: Kovalev: 1812 Overture; 9:00: J.J.F. Bach: Sonata; 9:05: Beethoven: Symphony No. 23, 8:45 p.m.; IFO-Schubert: Symphony No. 4; 10:00: J.J.F. Bach: Sonata; 10:05: Beethoven: "Don Quichotte a Dulcinee" (Rafael Arich-Zalilov); Massenet: Aria from "Don Quichotte"; 10:10: Beethoven: Violin Sonata No. 1; Prokofiev: String Quartet No. 1.

**MONDAY, 8:00:** Varietie Capital Suite; J.J.F. Bach: Suite; 8:05: Beethoven: Trio, op. 70, no. 3 (Seamus Aris); 8:00: Bartok: "Canta profana"; 10:00: Beethoven: Piano Sonata No. 10; 10:05: No. 3; 10:10: No. 3 (Tel Aviv Quartet); 10:15: No. 3; 10:20: No. 3 (Tel Aviv Quartet); 10:25: No. 3; 10:30: No. 3 (Tel Aviv Quartet); 10:35: No. 3; 10:40: No. 3 (Tel Aviv Quartet); 10:45: No. 3; 10:50: No. 3 (Tel Aviv Quartet); 10:55: No. 3; 11:00: No. 3 (Tel Aviv Quartet); 11:05: No. 3; 11:10: No. 3 (Tel Aviv Quartet); 11:15: No. 3; 11:20: No. 3 (Tel Aviv Quartet); 11:25: No. 3; 11:30: No. 3 (Tel Aviv Quartet); 11:35: No. 3; 11:40: No. 3 (Tel Aviv Quartet); 11:45: No. 3; 11:50: No. 3 (Tel Aviv Quartet); 11:55: No. 3; 12:00: No. 3 (Tel Aviv Quartet); 12:05: No. 3; 12:10: No. 3 (Tel Aviv Quartet); 12:15: No. 3; 12:20: No. 3 (Tel Aviv Quartet); 12:25: No. 3; 12:30: No. 3 (Tel Aviv Quartet); 12:35: No. 3; 12:40: No. 3 (Tel Aviv Quartet); 12:45: No. 3; 12:50: No. 3 (Tel Aviv Quartet); 12:55: No. 3; 1:00: No. 3 (Tel Aviv Quartet); 1:05: No. 3; 1:10: No. 3 (Tel Aviv Quartet); 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NO LESS than 19 times in the Bible is the Land of Israel referred to as "a land flowing with milk and honey," and it is therefore rightly regarded as the description par excellence of the country. It is true that most commentators take the word "milk" in this phrase literally, in which case one of the two booms mentioned belongs to the world of flora and fauna and not of flora, while the word "honey" in this context applies to the sweet and tasty juice not only of the date palm but of all fruits. Both the Psalm of Songs (4:12) and the Mishnah, however, regard the phrase as being a metaphorical one, referring to all things sweet.

Egypt, Thou hast brought us up out of a land flowing with milk and honey to kill us in the wilderness" is the accusation that is thrown at Moses.

The implication is obvious. "You promised to bring us from suffering to wellbeing. It is just the other way round. Egypt was not a land of affliction; it was a land flowing with milk and honey, and instead of bringing us to such a land, you have brought us to a wilderness. We die miserably there."

It is not the only example of the grumblers and the rebels using the promise of flora to challenge Moses, as we shall see next week.

It IS almost this background that the five are earlier than the one in this week's portion. Therefore, by the time the phrase was used by Dathan and Abiram, it must have been so well known that it was almost a slogan. Moreover, the first two references used it to contrast Erets Israel with the land of Egypt. In 3, we read, "And, I will deliver them out of the land of the Egyptians and to bring them... unto a land flowing with milk and honey." Nine verses later we read, "... will bring you up out of the land of Egypt... unto a land flowing with milk and honey." Egypt spelt suffering and affliction and bondage; journey's end was to be an entirely contrary land flowing with milk and honey, with its promise of joy and happiness and all things good.

IT IS against this background that the use of the phrase in the portion of this week, and the seriousness of Korach's revolt against Moses and his authority, the most formidable of his 40 years of leadership – are to be viewed. The rebels turn the tables. For the one and only time in the whole Bible, it is not Israel which is called "a land flowing with milk and honey" but – Egypt! "Thou hast brought us out of a land flowing with milk and honey to kill us in the wilderness" is the accusation they throw at Moses.

The implication is obvious: "You promised to bring us from suffering to wellbeing. It is just the other way round. Egypt was not a land of affliction; it was a land flowing with milk and honey, and instead of bringing us to such a land, you have brought us to a wilderness, to die miserably there."

It is not the only example of the great leaders and the rebels using the promises of G-d to challenge Moses, as we shall see next week.

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WE  
ARE**



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**the modern cleaning agents**

Shemen again makes the latest international advances in household cleaning available to you.

**POP** — a gentle liquid for polishing wall tiles, stainless steel and formica.

**MOP** — a mild preparation for cleaning carpets and upholstery.

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All three contain materials that protect your hands. Try them today!

**SHEMEN**



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**THE JERUSALEM POST MAGAZINE**

FRIDAY, JUNE 29, 1973

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**THE JERUSALEM POST MAGAZINE**

**PAGE TWENTY-FIVE**



# Gallery Guide

## JERUSALEM

By Meir Ronnen

**INTRODUCTION TO DESIGN** — A new Tel Aviv Design Pavilion covers the last four decades of planned and applied aesthetics. (Israel Museum).

**JEWISH LIFE IN MOROCCO** — A massive ethnological show of folk art and cultural treasures, including superb recreation of a street of Jewish craftsmen. (Israel Museum). Till mid-August.

**IMPRESSIONIST & POST-IMPRESSIONIST** — Paintings from the Israel Museum and Parks Collections, with new works by Monet, Sisley, Cezanne, Van Gogh and Vlaminck. (Israel Museum).

**ANNA TICHOU** — Superb drawings and watercolours of Jerusalem landscapes and flower pieces. (Israel Museum).

**COINS OF KRETZ YISRAEL** — 2,500 years of coins used in our part of the world. (Israel Museum).

**PUPILS AT WORK** — From Museum art centre for children (Israel Museum Youth Wing).

**PLASTIC DESIGN** — A didactic show allegedly demonstrating how sculptors and architects go about solving multi-dimensional problems. (Artists House).

**BRONIA WEINBERG** — Paintings (Artists House) July 5-19.

**SUMMER SHOW** — Mostly highly skilled graphics from all the best exhibitions this gallery has mounted over the last two years, and the result is one of its best exhibitions ever. From 1950s to recent splendid colour lithographs by one of the founders of abstract art, the remarkable 87-year-old Sonya Delmon, today still working in Paris. (Nora Gallery, 9 Ben Maimon).

**JACOB DAB** — Entertaining ceramic figures and faience animals, based on Spanish and Brazilian themes. (Nora Gallery, 9 Ben Maimon) till July 2.

**ARAB-JEWISH ARTISTS** — Organized by new Jerusalem Arab-Jewish art Centre (Heit Hofan) Sun. Till July 12.

**HASIDA LANDAU** — oils based on "The Creation of the World" (Engel Gallery) July 2-16.

**MAKODE SOULTEUR** — Modern Basut carving from Tansania, combining realism and abstraction. (Heit Hofan Gallery, next to the spring, Ben Karam, daily 11.30-7.30, Mondays until 10 p.m.; and by appointment Tel. 3556 and 3575. (Closed Fri. and Sat.). All summer.



Painting by Barsuk (Mabat Gallery, Tel Aviv)

## TEL AVIV

By Gil Goldfine

**BARBUK** — A remarkable first one-man show for this 31-year-old self-taught Israeli painter. A fragile aura is projected, as individual acts comprise a total performance in which the stage, time and characters are constant, the variable being the individual canvas and its content relationship to the neighbouring painting. Although the artist admits no direct motivational factors, the verticalized interiors are clock full of invaluable in wheel chairs, death beds, sick beds, and harassed group portraits. Within this subjective madness Barsuk successfully elevates the expressionistic scenes above mere description. Working indoors with imaginary models, in paleo tones to carry the burden of making the art work. Clear colour is sombre, reflecting on inner glow and creating an atmospheric condition without the help of natural light. He achieves this effect by several means: a kaleidoscope of colour with extreme use of number, value change and consistent fogging by overpainting with a dry brush (called scumming). Brought to mind are Edouard Vuillard and Maurice Prendergast. Condensed space with emphasis on linear description of form adds a pleasant melancholic flow to the animated figures, rigidly grouped in the architectural setting. His style and level of proficiency is still a bit naive and at times he trends on thin ice, but as a subjective colourist with strong expressionistic abilities he has shown a terrific grasp of what painting is all about by consistently his pictures are honest, confronting and pictorially effective. (Mabat Gallery, 51 Gordon St.)

**TOULOUSE-LAUTREC** — Poster II-Poster III, by the French Master (Tel Aviv Museum).

**JOAN MIRO** — Graphics honouring the master's 80th birthday — Tel Aviv Museum New Building (51 Shaul Ha-melech Blvd.).

**LEA NIKEL** — The last decade of painting by one of Israel's brightest abstractionists (Tel Aviv Museum).

**ARUVA TOP** — Oil paintings (Bat Yam Municipal Museum, 3 Struma St., Bat Yam).

**SHAUH RAZ** — Paintings by writer-artist (Ramat Gan Municipal Museum, "Bat Emanuel" 18 Chevrat Zion St., Ramat Gan) Opens July 5.

**ZIVAT RON** — "Display Windows" are Pop Art renderings of the commonplace we seem to pass by. (New Gallery, 32 Rehovot St.). Opens Sat. eve.

**SAMUEL OVADYAHU (OBODOVSKY)** — Paintings by veteran Israeli artist, recipient of first Dinegroff prize. (Gallery Rosenberg, 147 Dinegroff St.).

**JOHN GABRIEL HARESE** — Graphic art and movement. Exhibit within the series devoted to "Science-Mathematics-Art" (Lasky Museum of Science and Technology, Ramat Aviv).

**LEVINE, SHATTEN CRASDAI** — Group show of paintings (Heit Hofan Art Centre, Heit Hofan, 11 Nigdal St., Heit Hofan).

**SHIMON LEVY** — Paintings (Ramat Cultural Centre, Gush St., Ramat Sabab). Opens Sat. eve.

**ROOZ GALLERY** — Summer show presents Jewish painters of the Paris School: Karp, Krenegne, Micheline, Nishon, Freeman, and others. (Rooz Gallery, 188 R. 1 St., Tel Aviv) open daily 9.30 a.m.-1.30 p.m., 4.30-6.30 p.m. except Thurs. afternoon. Tel. 51224.

**DENNY EFRAIM** — This time the group adventure conveys in the form of a wall totally covered with dozens of messages, cryptic and straight, graphic and literary, that by invitation, were returned to him by post. (Gordon Gallery, 20 Gordon St.) Till July 4.

**DODO SHENHAV** — builds his sculptures of transparent perspex and

holds our attention by interlocking precisely the defined planes or surprising us by allowing the material to freely undulate in a Baroque fashion. (Chamberlain Gallery, 33 Gordon St.) Till July 4.

**TREO TOBIASSE** — French painter born in Israel shows recent gouaches thematically revolving around La Boheme and Rembrandt and Jellot. (Tel Aviv Museum, 27 Gordon St.)

**YESHATIAHU SHEINFELD** — Recent works (Wix Auditorium, Weizmann Institute, Rehovot).

**ASHER EIN DOR, AVIGAIL TORESH** — Paintings that are mind bending by the former and intimate secrets from a strange picture album by the latter. (The Young Gallery, 18 Feinman St.).

**ANIE, GOLAN, ADI** — Works by Kibbutz members. (Kibbutz Painting and Sculpture, 25 Dov Hoz St.).

**CLEOPATRA CONTESTER** — Paintings and collages (Tzavta Gallery, 30 The Ordov St.).

**25TH ANNIVERSARY SHOW** — including Avissar, Nechama, Ein-Dor, Rubin and Stern. (Kessom Gallery, 14 Ben Yehuda St.).

**YODFAT SUMMER SHOW** — gallery regulars, (Yodfat Gallery, 190 Dinegroff St.).

**GROUP SHOW** — Jona David, Hulein, Lubin and others. (Ramat Gan Gallery, 30 Gordon St.). Till end of July.

**JAFPA GROUP SHOW** — summer collection of local artists. (Jafpa Artists' Gallery, 14 Masal Ariz, Old Jaffa).

**ANGELA SELIKTAR** — Paintings (Old Jaffa Gallery, 14 Masal Ariz, Old Jaffa).

**BLATHAN GALLERY** — June showing of gallery collection including works by: Ofek, Gad, Levonson, Struck, (Blathan Gallery, 5 Ohelion St.). Till end of June.

**DELSON-HIGHER GALLERIES** — Exhibitions devoted to contemporary trends by internationally accepted artists, its inaugural show features kinetic artists Taki, Agam, Ilya, Shavit, Soto and Tel Aviv, (Delson-Higher Galleries, 24 S. Masal Ariz, Old Jaffa).

**KLATONKIN SUMMER SHOW** — including gallery regulars Dab, Mokady, Gutman, Sazon, Kikolov, Prikach and others. (Klatonkin "K" Gallery, 33 Frug St.).

**REGOIN WESTON** — Permanent exhibition of last painting not previously exhibited (Weston Gallery, 190 Harel St.). 10-11, 8-8 p.m.

**EUROPEAN ARTISTS** — Including Van-Elst, Vlami, Biss, Boisson, Lipot Horvath, Galt, Andis, Sazon, Lucien Verd, Croll, etc. and Israeli artists Argov, Ben Bar, Giladi, Nahum Gilboa, Avi Elon, Salomon, Tamarkin, Weizer. (Judean Gallery, 135 Ben Yehuda).

## HAIFA & THE NORTH

By Emma Kimor

**WORK BY STUDENTS FROM THE ABRAMSON AND LEEV YASARIAN STUDIO** — Given the ability of subject and medium, the students exhibit preference to oils and gouache, but rather than semi-abstract and sentimental. Fine compositions. One of the few ink drawings, a big woman, succeeds in rendering a figure (Heit Hofan). Till July 4.

**"ART WITH SUBSTANCE"** — Lecture by Professor Paul Renda Renda with films and slides. Abstract positions are obtained as his work and colour differs placed in the space of the gallery. Prof. Renda prefers to use his hands, but has also been experimenting with automatic reflection. Spectacular kinetic designs. ("Mik" Club, Saturday).

**WORK BY STUDENTS OF THE HAIFA UNIVERSITY ART DEPARTMENT** — (Met reviewed, building). Till July 5.

**GUTCHIKA (ZIFORA) KESHER** — Oils. (Heit Hofan Gallery). Opening tomorrow.

**TWIN EXHIBITION — DOLY AKLIS** — drawings, pastels, gouache and watercolor. (Heit Hofan Gallery). Opening tomorrow.

**WORK BY ISRAELI AND FOREIGN CHILDREN** — A very big collection of drawings, paintings, woodcuts and poster designs by children, aged from 7 to 18, in the schools and similar Jewish institutions. (Museum of Modern Art, Tel Aviv).

**WORK BY HAIFA ARTISTS FROM THE MUSEUM'S COLLECTION** — display of paintings, graphics and sculpture acquired from 1933 to the present. (Museum of Modern Art, Tel Aviv).

**QUITZ HAREL** — Paints drawings, sometimes against a plain white background, suggestive and representational neo-expressionist motifs. (Museum of Modern Art, Tel Aviv).

**NAHARIYA** — CHAIM FLEISCHBERG — Abstract paintings by painter-teacher. (Municipal Museum). Till July 4.

**EIN HAROD** — NORE BERENSTEIN — I have retrospective (1946-73) at old and new. (Ein Harod). Till July 4.

**HAZOREA** — NECHENDO AREA ARTISTS — works by 27 artists, painting and sculpture. (Hazorea House). Till July 4.

## HOMAGE TO MIRO



a print by Joan Miro (Tel Aviv Museum).

## Goldfine

MIRO is one of the great of our times. Over the years his paintings, sculptures and drawings have retained a freshness of style and a personal touch. Despite the repetition of motifs and the long career it is difficult to admire and respect the endless subconscious related to his images.

In indeed fortunate that Tel Aviv Museum has been able to secure this large exhibition, showing the artist's South American and European work, that has already traveled throughout Europe to enthusiastic response. The 200 prints on display are only a part of the large graphic work produced by Miro during the past 40 years, nevertheless it presents us a good overview of the original, fluidity and individuality that has helped place Miro among the all-stars of this century.

In Catalonia, Spain, Miro was born in 1894 and in 1916 he fled where he came into contact with the Fauvists and the Cubists. Despite considerable success as a decorative Cubist, he was constrained and inhibited by the Cubist tradition and the Surrealist circle.

It is this sphere of influence that included the painters Ernst, Dalí, Miró, and Tanguy and the poets Breton, Eluard and others, and via poetry, music and the tenets of automatism, he found artistic freedom that he turned to his symbolic language, controlled spontaneity and sparkling palette. These elements of pictorial content became basic tools associated with his life-long style.

The average viewer of this show will appreciate Miro's work as a decorative Cubist, but for those who know Miro's work, the simplest forms, to childlike paintings, and looks to press to penetrate his narrative. Always, he allows his brush, burin and palette to wander instinctively, and a basis for a picture is created. Within this framework of his imaginary universe, he defines and clarifies shapes and lines until a personal world of primal forms, animated birds and animals, and satellites is accounted for.

Following all precepts of illusion this show is also the failures, while the translations of graphics by local artists, made by the carpet maker (notably Edith Yehudit Barash) are wholly successful. And there you have it: a graphic art that looks best as a carpet, that is graphic art that is sound but not necessarily exciting when printed on paper. The ing when printed on paper. The metamorphosis is truly remarkable. Edith has translated here works by Tel Aviv Ofek, Yitzhak Greenfield, Robert Rosenbaum and Genia Berger and their work has rarely looked better. Lea Linda rarely looked better. Lea Linda rarely looked better. Lea Linda rarely looked better.

The same magical change for the better, let it be said, occurs with the Calders and even with Picasso. And even with those does anyone doubt that those magnificent gobeles of the master's Knesset rival any of the master's own canvases in texture and colour?

Control of colour and texture is the great advantage of the tapestry. The gifted weaver or stitcher can add new dimensions to both, without distorting or detracting from the artist's original intention. The dyes are colour fast and the material is indestructible as a canvas. Finally, the carpet projects a singular show.

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compositions are non-formal and always suggest a mysterious space, sometimes vast, sometimes shallow in plane.

Except for a number of aggressive-looking etchings produced in the mid and late thirties, depicting grotesque forms and subconscious nightmares, the large body of work on view is the typical Miro we know. Colour is bright; reds, yellows, blues and greens twinkle from opaque centres to diffused edges and are spotted, dotted, starred or enclosed by boldly drawn black lines (often bordering on mass) that have either violently attacked or the print's surface or have settled in its tender fragments of Miro's storehouse of memories.

In comparison to other shows devoted to the graphic medium presented this year by the Tel Aviv Museum (and we might add that the Museum has now overdone this area this one is superb. It superbly characterizes the range and depth of Miro's style without unnecessary repetition or "backing" the show with inferior works. The show will run all summer and in a "must" who knows when Miro will get to see more Miro originals? (Tel Aviv Museum New Building, King Saul Blvd.)

In indeed fortunate that Tel Aviv Museum has been able to secure this large exhibition, showing the artist's South American and European work, that has already traveled throughout Europe to enthusiastic response. The 200 prints on display are only a part of the large graphic work produced by Miro during the past 40 years, nevertheless it presents us a good overview of the original, fluidity and individuality that has helped place Miro among the all-stars of this century.

In Catalonia, Spain, Miro was born in 1894 and in 1916 he fled where he came into contact with the Fauvists and the Cubists. Despite considerable success as a decorative Cubist, he was constrained and inhibited by the Cubist tradition and the Surrealist circle.

It is this sphere of influence that included the painters Ernst, Dalí, Miró, and Tanguy and the poets Breton, Eluard and others, and via poetry, music and the tenets of automatism, he found artistic freedom that he turned to his symbolic language, controlled spontaneity and sparkling palette. These elements of pictorial content became basic tools associated with his life-long style.

The average viewer of this show will appreciate Miro's work as a decorative Cubist, but for those who know Miro's work, the simplest forms, to childlike paintings, and looks to press to penetrate his narrative. Always, he allows his brush, burin and palette to wander instinctively, and a basis for a picture is created. Within this framework of his imaginary universe, he defines and clarifies shapes and lines until a personal world of primal forms, animated birds and animals, and satellites is accounted for.

Following all precepts of illusion this show is also the failures, while the translations of graphics by local artists, made by the carpet maker (notably Edith Yehudit Barash) are wholly successful. And there you have it: a graphic art that looks best as a carpet, that is graphic art that is sound but not necessarily exciting when printed on paper. The ing when printed on paper. The metamorphosis is truly remarkable. Edith has translated here works by Tel Aviv Ofek, Yitzhak Greenfield, Robert Rosenbaum and Genia Berger and their work has rarely looked better. Lea Linda rarely looked better. Lea Linda rarely looked better.

The same magical change for the better, let it be said, occurs with the Calders and even with Picasso. And even with those does anyone doubt that those magnificent gobeles of the master's Knesset rival any of the master's own canvases in texture and colour?

Control of colour and texture is the great advantage of the tapestry. The gifted weaver or stitcher can add new dimensions to both, without distorting or detracting from the artist's original intention. The dyes are colour fast and the material is indestructible as a canvas. Finally, the carpet projects a singular show.

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## Meir Ronnen

THE Jerusalem Artists House, thanks to a new two-man exhibition committee, has recently launched a series of exhibitions that is a welcome change from the standard fare offered in the past by this somewhat moribund institution. Until now, all the members of the Association have had the right to a solo show at least once a year, regardless of whether they have anything to say with their work or not. Much of the work exhibited, including that of the massive group shows, has been mediocre, both in concept and execution. The situation has been only partly alleviated by the introduction of shows by Association members from Tel Aviv and Haifa and a few very rare international shows.

The current 1973/74 series, however, has set out to break with this tradition. Members' shows will now be confined to the mezzanine gallery and a small gallery downstairs, freeing the main room for shows by subject. The first in the new series, which closed last week, was devoted to Kitcher, in possible emulation of Kassel's Documenta 6, which also showed Kitcher as part of a series of displays intended to show what had gone into the make-up of 20th century imagery. The Jerusalem show was made up of both local Kitcher and more "classical" instances. Kitcher is a hard word to define but it includes all that is vulgar, cheap and in very bad taste, particularly when presented, or admired, in a naive manner. High Holiday reproductions of Golda and Dayan are Kitcher for instance, including those issued as souvenirs by the afternoon press, but a "pop" portrait of either of them, could, if skillfully handled in the manner say, of Roy Lichtenstein or Andy Warhol, transcend the vulgar and make of it a creative "art" experience.

On show at the Artists House were not only these vulgar colour portraits but a myriad of objects d'art of the last sophisticated enlightenment or self-explanatory. (less sophisticated that is, than you and I, Dear Reader) from ashtrays and nodule postcards to paintings of sunsets and male and female lavatory signs. Some of the reproductions on show were almost breathtakingly vulgar. The show was not only fun and a little downstage, freeing the main room for shows by subject. The first in the new series, which closed last week, was devoted to Kitcher, in possible emulation of Kassel's Documenta 6, which also showed Kitcher as part of a series of displays intended to show what had gone into the make-up of 20th century imagery. The Jerusalem show was made up of both local Kitcher and more "classical" instances. Kitcher is a hard word to define but it includes all that is vulgar, cheap and in very bad taste, particularly when presented, or admired, in a naive manner. High Holiday reproductions of Golda and Dayan are Kitcher for instance, including those issued as souvenirs by the afternoon press, but a "pop" portrait of either of them, could, if skillfully handled in the manner say, of Roy Lichtenstein or Andy Warhol, transcend the vulgar and make of it a creative "art" experience.

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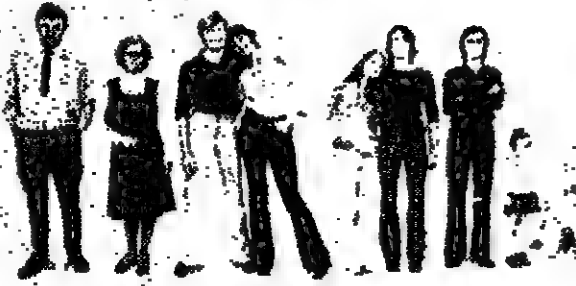
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THE JERUSALEM POST MAGAZINE

مكتبة دار العلم







# WHAT'S ON

**Plant a Tree in Israel**  
Free tours for planters to the hills of Judea every Monday and Tuesday from Tel Aviv. For details and registration please call Visitors Department, Keren Kayemet Le-Israel (Jewish National Fund) in Jerusalem - Rehov King George, corner Rehov Keren Kayemet, Tel. 3323. In Tel Aviv - 88 Rehov Hayarkon, opp. Dan Hotel, Tel. 23449.

**ALL WEEK IN JERUSALEM**  
Sun., Mon., Wed., Thurs., 10 a.m.-6 p.m.  
Tues.  
Museum 10 a.m.-10 p.m. Rockefeller Museum 10 a.m.-6 p.m. Fri., Sat., 10 a.m.-2 p.m.  
Exhibitions:  
Our pupils at work.  
Pleasant and his environment (from July 2).  
Life in Morocco.  
Inscriptions Reveal (Rockefeller).  
Anna Ticho - recent drawings and watercolours (Cohen Hall).  
Coins current in Eretz-Israel from mid-fourth cent. BCE to present day (Numismatic Section).  
Introduction to Design (Palevsky Design Centre).  
Special exhibits:  
Packed Coast. Project of Christo for Little Bay near Sydney, Australia, 1969. Gift of Mr. & Mrs. Meshulam Riklis to the American Friends of the Israel Museum, N.Y.

**Conducted Tours:**  
Madassah Tours - by appointment only Tel. 5533 Jerusalem.  
Tour of Madassah Project in Jerusalem 8:30 a.m. Strauss Health Centre, 24 Rehov Strauss, IL 40 or \$2.00 towards transportation and refreshments. Madassah Medical Centre only includes charges for exclusive audio-visual presentation "The Madassah Story," 9:30 a.m., 11 a.m., 12:15 p.m. and 2 p.m. in Kennedy building. No charge. Buses No. 19 and 27.  
Boys Town Jerusalem (Kiryat Nof).  
Bayit Vegan. Daily Tours (except Shabbat). Tel. 531212.  
Hebrew University, conducted tours in English, weekdays at 9 and 11 a.m. starting from the lobby of the Administration Building at the Givat Ram Campus and at 11:50 a.m. from the Truman Research Institute at the Mount Scopus Campus.  
Tourists and visitors come and see the General Israel Orphan's Home for Girls, Jerusalem, and its manifold activities and impressive modern building. Free guided tours weekdays between 10-4. Bus No. 5, Kiryat Moshe. Tel. 523221.

**New Israel Films:**  
Latest Israel films screened weekdays at 12 noon at Kavan Hayasod Hall, Jewish Agency Building, Jerusalem. Admission free.  
Jerusalem Biblical Zoo, Schneller Wood Komem. Tel. 232325, 7:30 a.m.-4:30 p.m.  
A Stone in Earth's History. Tues. 7:30 p.m. Thurs. 8:45 p.m. in English. Dialogue - Yehuda and Arnon Adar. Music - Noam Sheriff. Every evening except Friday. 7:30 p.m. in Hebrew. 8:45 p.m. in English. Additional show at 10 p.m. - Mon., Tues., Wed., Sat. in English, Sun., Thurs. in French. Tickets: Jerusalem agencies and Citadel box office (evenings). Please come warmly dressed.

**TEL AVIV**  
Tel Aviv Museum, Sheraton Shaul Hamelech Exhibitions: The Graphic Work of Joan Miro (Hall No. 3, New Building).  
Toulouse-Lautrec, lithographs (Back Hall).  
Contemporary Japanese Prints. The Museum Collections (Meyerhoff Hall, Jaglom Hall, Haft Hall).  
THE HELENA RUBINSTEIN ART LIBRARY (New Building)  
\* Shimon Aron - Paintings  
THE HELENA RUBINSTEIN ART LIBRARY (New Building)  
\* Shimon Aron - Paintings  
Friday - 10 a.m.-1 p.m.

**LECTURE**  
(Mally Kaufman Hall)  
Tuesday, July 3, 8:30 p.m.  
Han Tausk will speak on the work of Joan Miro (in connection with the present exhibition: The Graphic work of Joan Miro)  
**FILM**  
Saturday, June 30, 8 p.m.  
In connection with the Toulouse-Lautrec Exhibition (closing July 7)  
MOULIN ROUGE (on the life of Toulouse-Lautrec, U.S.A., 1938)  
Director: John Huston  
With: Jean-Pierre, Zsa Zsa Gabor, Suzanne Pion (In English, no subtitles)  
Tuesday, July 3, 8:30 p.m.  
FRENCH CANYON (France, 1958). Depicting the time of Toulouse-Lautrec  
Director: Jean Renoir  
With: Jean Gabin, Michel Piccoli, Francoise Arnolet (In French, no subtitles)  
Thursday, July 5, 8 p.m.  
A second showing of FOR WHOM THE BELL TOLLS (U.S.A., 1948)  
Director: Sam Wood  
With: Gary Cooper, Ingrid Bergman (In English with Hebrew subtitles)  
**CONCERT**  
(Leon and Mathilde Reisman Auditorium)  
Tuesday, July 3, 8:30 p.m.  
"NEW IMMIGRANT ARTISTS"  
VLADIMIR LANCZMAN - Violin (1st Prize at the Montreal International Competition)  
ALICE LAMOMAN - Piano (Prizes at Marguerite Long, Villa and Queen Elisabeth Brussels Competitions)  
Vitali (Chocoma), Frank (Sonata in A), Schuchert (Rondo brillante), Schumann (Sonata in A), Paganini (La Campanella)  
The concert is organized in cooperation with the Tel Aviv Municipality Culture, Youth and Sports Dept.; the Jewish Agency and the Association of Newcomers from the U.S.S.R.

**TICKETS FOR THE EVENTS:**  
Available at the Museum ticket office and for concert also at Union, 116 Disengoff St.  
**VISITING HOURS (both buildings)**  
Sunday, Monday, Wednesday, Thursday: 10 a.m. - 1 p.m.; 4-7 p.m.  
Tuesday, 10 a.m. - 1 p.m.; 4 p.m. - 10 p.m. Friday: 10 a.m. - 4 p.m.  
Saturday: 7 a.m. - 11 p.m.

**THE JERUSALEM OPERA**  
1 Rehov Allenby  
A Night in Venice  
June 30, 8:30 p.m.  
Tel Aviv

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ORT ISRAEL: for visits please contact: ORT Tel Aviv, Tel. 722221; ORT Jerusalem, Tel. 233576; ORT Haifa, Tel. 24077; ORT Netanya, Tel. 22822.  
National Religious Women's Organization: Mirahel and Hagool Hamishrah Women in Israel, 168 Rehov Ibn Gvirol, Tel Aviv: call Tel. 03-40316, 03-788042. Jerusalem - Tel. 02-30260, 02-30223. Mondays, Wednesdays guided tours through Nevo Sara Haraz Complex, Beal Brak.  
Meotat Hapanelot - Pioneer Women: Courtesy tours Sunday through Thursday 9 a.m. Tel Aviv, Histadrut Bldg., 88 Rehov Arlosorov, Tel. 24111; Jerusalem, Beit Eliezer, Rehov Eliezer Hamodai, Katamon, Tel. 51616; Haifa Community Centre, 14 Rehov Zabal, Kiryat Eliezer, Tel. 04-25254. Phone for reservations. Women's League for Israel, 87 King George, Tel Aviv. Conducted tours of 241138: Jerusalem - 59540; Haifa - 558177; Netanya - 23554.  
Wise Club, 116 Rehov Hayarkon, Tel. 232329, 8 a.m.-2 p.m.

**מוזיקה לתנובת עתקדצת**  
**MUSIC AT TZAVTA**  
11.11 series  
Saturday, June 30 at 11.11 a.m.  
MOZART: SERENADE NO. 11 IN E FLAT MAJOR K. 375 (FOR 8 WOODWIND INSTRUMENTS); BEETHOVEN: STRING QUARTET OP. 18, NO. 6 IN E FLAT MAJOR; TCHAIKOVSKY: 6 SHORT PIECES FOR OBOE, CLARINET AND BASSOON.  
Soloists from the Israel Chamber Ensemble  
Tzavta, 80 Rehov Ibn Gvirol, Tel Aviv. Tel. 550186/7

**the israel museum, jerusalem**  
**THIS WEEK AT THE MUSEUM**  
Film: "Edge of the West" - Jewish daily life in the large cities, the Atlas mountains, and near the Sahara. For visitors: Sun., Tues., Wed. 4 p.m. (Heb.); 5 p.m. (French); Mon., Thurs. 11 a.m. (Heb.); 12 noon (French). "Computer aided design in architecture" A film shown in design pavilion: Sun., Mon., Wed., Thurs. 8 p.m.; Tues. 7 p.m.  
Tuesday, July 3, 1978  
6 and 8:30 p.m.  
Wednesday, July 4, 1978  
8 p.m.  
Thursday, July 5, 1978  
8:15 p.m.  
Friday, July 6, 1978  
8 and 8:30 p.m.  
Saturday, July 7, 1978  
8 and 8:30 p.m.

**ART FILM CLUB**  
"The Apartment" (U.S.A., 1960)  
Dir. by Billy Wilder, with Jack Lemmon, Shirley MacLaine, Fred MacMurray  
8:30 performances are for members. Main seats will be sold to non-members after 8:30 p.m. (Tickets will be sold, starting Sun. for current week.)  
**EXHIBITION OPENING**  
Picasso and his environment (Cohen Hall) from July 3.  
**COURSE IN ART HISTORY**  
"Aspects of Renaissance Art" (D)  
"The church of Orsanmichele as witness symbol of Renaissance Florence" (part)  
Dr. Lola Slepizoff, Dept. of Art History, Heb. Univ.  
After the lecture, ART FILM "Michelangelo - The ceiling of the Sistine Chapel"  
Tickets: IL1 (non-members: IL3)  
**YOUTH WING FILM CLUB**  
"Mystery on Bird Island"  
Recommended for children aged 8-12.  
Opening:  
"Our pupils at work" (Sacher and Ben-Shlomo Galleries)  
Picasso and his environment (Cohen Hall) from July 3.  
Continuing:  
Jewish life in Morocco - (Sperius, Goldman-Schwartz Weinstein Galleries)  
"Introduction to Design" (Isaacs and Sarah Palevsky Design Pavilion)  
\* Anna Ticho - recent drawings and watercolours (Cohen Hall) closing July 2  
"Coins current in Eretz-Israel from the mid-fourth cent. B.C.E. to the present day" (Numismatic section)  
\* Inscriptions Reveal - special exhibit at Rockefeller.  
**SPECIAL EXHIBIT**  
"Faded Coast"  
Project of Christo for Little Bay near Sydney, Australia, 1969. Gift of Mr. and Mrs. Meshulam Riklis to the American Friends of the Israel Museum, N.Y.  
**REGISTRATION FOR 1978-4 CLASSES**  
Museum members: July 23-30  
Non-members: August  
Sun., Mon., Wed., Thurs. 10 a.m.-12 noon; 2-4 p.m. at the youth wing office  
Participation: IL45 per year (payable in advance)  
**VISITING HOURS**  
Sun., Mon., Wed., Thurs. 10 a.m. - 6 p.m.  
Tues. 10 a.m. - 10 p.m.  
Shrine of the Book 10 a.m. - 10 p.m.  
Israel Museum 10 a.m. - 6 p.m.  
Rockefeller Museum 10 a.m. - 2 p.m.  
Fri., Sat. 10 a.m. - 4 p.m.  
Library: open weekdays visiting hours.  
Graphic Study Room: open: Sun., Mon., Wed., Thurs., 11 a.m. - 1 p.m. Tues. 4 p.m. - 8 p.m.  
\* Catalogue available.

**Haifa Municipal Theatre**  
Premieres  
LILY GANN  
Musical  
by Elad Manor  
Music: Matti Caspi  
Haifa  
Tomorrow, June 30  
Sun., July 1  
Mon., July 2  
Tues., July 3  
Cameri Theatre performances  
ENTER A FREE MAN  
Haifa  
Sat., July 7  
Sun., July 8  
STAGE 3  
DIFFICULT PEOPLE  
Haifa  
Mon., July 3  
Wed., July 4  
STATUS QUO  
VADIS  
Haifa  
Tomorrow, June 30  
Sat., July 1  
Sun., July 2  
Take a subscription for 1978/79

**The Cameri Theatre**  
SCAPEGOAT  
by Nissim Aloni  
Music: Alex Hagan  
Haifa  
Decoy: Audrey Bergner  
Tel Aviv  
June 30  
Sun., July 1  
Mon., July 2  
Sat., July 7  
ENTER A FREE MAN  
Elin Hachofet  
Mon., July 2  
Tel Aviv  
July 3  
Wed., July 4  
Haifa  
Sat., July 7  
THEY'LL COME TOMORROW  
Kiryat Haifa  
Thurs., July 5  
JACOBI AND LEIDENHALL (temporary name)  
Tanya  
Sat., June 30  
Sun., 10:00  
July 1  
Mon., July 2

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Weekdays at 4.30, 7.15, 9.30 p.m.  
See times of performance of individual cinemas

**ALLENBY** Tel. 57820  
3rd week  
The most daring  
escape from the  
highest fortress!



**ESCAPE of the BIRDMEN**  
DOUG MCCLURE, RENE AUDUBERT  
RICHARD BASEMANT  
MAX BAER, JR. and CHUCK CONNORS  
4.30, 7.15, 9.30

**BEN YEHUDA** Tel. 228400  
Decameron 69



**ASSAULT**  
SUZY KENDALL  
FRANK FINLAY  
4.30, 7.15, 9.30

**CHEN** Tel. 282288  
WALT DISNEY  
Production  
**Bedknobs and Broomsticks**

**ANGELA LANSEBURY**  
DAVID TOMLINSON  
4.30, 7.15, 9.30

**DEKEL** Tel. 414114/6  
8th week  
7.30, 9.30  
JON VOIGHT  
BURT REYNOLDS  
**DELIVERANCE**

**DRIVE-IN CINEMA**

**Israel Premieres**  
First Show  
**"WILLY WONKA"**  
THE CHOCOLATE FACTORY

**ONLY** Tel. 284026  
4th week  
4.30 - 7.15 - 9.30  
Rohov Ha Givrol  
Israel Premiere  
**TRAITEMENT DE CHOC**

**PEER** Tel. 449798  
Israel Premiere  
**Confessions of a Police Captain**  
FRANCO NERO  
MARCO BARON  
4.30, 7.15, 9.30

**ONLY** Tel. 284026  
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## Jerusalem Cinemas

Commencing Saturday, June 30, at 7.00 p.m. and 9.00 p.m.  
Weekdays at 4.30, 7.00, 9.00 p.m.

**ARNON** Tel. 224828  
After a great success of  
8 weeks in Tel Aviv  
2nd week  
**Night At The Opera**

**THE MARX BROTHERS**  
The most amusing comedy

**CHEN** Tel. 222953  
**Les Charlots Font L'Espagne**

**EDEN** Tel. 222828  
Starting Friday at 3 p.m.  
CANDICE BERGEN  
**A Date With A Lonely Girl**  
(T. R. BASKIN)

**EDISON** Tel. 224056  
**My Wife Gets Married**  
A great Persian Picture

**JERUSALEM** Tel. 35007  
**THE CLOWNS**  
By Pollini

**HABIRAH** Tel. 222866  
After a great success of  
12 weeks in Tel Aviv  
Walt Disney presents  
**The Aristocats**  
A most amusing picture  
For all ages. In colour.

**LE GRAND BLOND**  
AVEC UNE CHAUSSURE NOIRE  
YVES ROBERT  
PIERRE RICHARD  
4.30, 7.15, 9.30

**KOD** Tel. 226226  
2nd week  
**Group Marriage**  
CLAUDIA VENTURI  
CLAUDIA VENTURI  
4.30, 7.15, 9.30

**LIMOR** Tel. 280778  
30 Rehov Ha Givrol  
Israel Premiere  
**TRAITEMENT DE CHOC**

**PEER** Tel. 449798  
Israel Premiere  
**Confessions of a Police Captain**  
FRANCO NERO  
MARCO BARON  
4.30, 7.15, 9.30

**ONLY** Tel. 284026  
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Israel Premiere  
**TRAITEMENT DE CHOC**

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MARCO BARON  
4.30, 7.15, 9.30

**ONLY** Tel. 284026  
4th week  
4.30 - 7.15 - 9.30  
Rohov Ha Givrol  
Israel Premiere  
**TRAITEMENT DE CHOC**

**PEER** Tel. 449798  
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## Haifa Cinemas

Commencing Saturday, June 30, at 7.00 p.m. and 9.00 p.m.  
Daily at 7.00 and 9.00 p.m. - Matinee at 4.00 p.m.

**AMPHITHEATRE** Tel. 604018  
A big suspense thriller  
**Their Only Kill**  
Technicolor. For adults only

**ARNON** Tel. 604848  
2nd week  
After a great success at the  
cinema Tel Aviv  
Anthony Quinn  
in a film of exciting action  
and suspense  
**ACROSS 110TH STREET**

**ATZMON** Tel. 603008  
A great suspense story hit  
**La Scoumone**  
Starring  
JEAN PAUL BELMONDO  
CLAUDIA CARDINALE  
Technicolor. For adults only

**BETT ROYSHILD**  
on Sat., Tues., Wed., at  
4.30, 7.00, 9.00  
2nd week  
**La Voie Lactee**  
Mon. and Wed. at 7.00  
**TOM THUMB**

**CHEN** Tel. 606272  
After a great success  
Walt Disney's  
**Academy Award**  
A Forum Film Release

**MIRON** Tel. 603008  
His Name Was  
Holy Ghost  
with  
JOHN GARBO  
PAUL STEVENS  
Technicolor

**ONLY** Tel. 81868  
One min. from Carm. term.  
two parts, nightly 7.00, 9.15  
5th week  
Peter Bogdanovich's  
**The Last Picture Show**  
starring  
DENZEL WASHINGTON  
CLOVER LEE  
Adults only  
at 7.00, 9.15  
Sun., Mon., Tues., Wed.  
at 7.00, 9.15  
Wed. no cinema

**ORDEA** Tel. 720708  
5th and last week  
The Viking Who  
Came From The South  
Adults only  
Matinee daily at 4.00  
Paratroopers

**RAMAT GAN** Tel. 720708  
5th week  
Who will survive?  
One of the greatest  
adventures ever  
in cinema  
**THE POSEIDON ADVENTURE**  
winner of 15 Oscars  
for the whole family  
Cinemascope - color  
with  
GENE HACKMAN

**LILI** Walt Disney  
**BARFOOT EXECUTIVE**

**DAVID** Tel. 68  
**EL SALVADOR**  
FRANCO NERO  
Excluding Tel Aviv

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## Poster

THEATRE

**MORIAH** Tel. 2424  
**M.A.S.H.**  
with  
ELLIOT GOULD  
DONALD SUTHERLAND  
Port. at 4.00 p.m.  
Mat. at 4 p.m.  
**CHIN CHIN**  
Starring  
KIRKLY TEMPLE

**ORAH** Tel. 684  
The year's biggest comedy  
**Cesar and Rossa**  
Starring  
ROMI SCHNEIDER  
YVES MONTAND  
Technicolor

**ORION** Tel. 68  
Six nonstop parts from  
A new Israeli film  
full of action  
**The Big Fight**  
In colour

**PEER** Tel. 68  
8th week  
MARLON BRANDO  
MARIA SCHNEIDER  
**LAST TANGO IN PARIS**

**RON** Tel. 68  
After a great success  
Tel Aviv  
4th week  
PAMELA TIFIN  
LANDO BUZZACCA  
starring in  
**THE VIKING WHO CAME FROM THE SOUTH**  
In technicolor

**SHAVIT** Tel. 68  
One of the greatest  
concepts of the cinema  
**THE POSEIDON ADVENTURE**  
GENE HACKMAN  
CLAUDIA CARDINALE  
STELLA STEVENS  
SHELLY WINTERS  
In colour and Cinemascope  
No complimentary tickets  
at 7.00, 9.15  
Sun., Mon., Tues., Wed.  
at 7.00, 9.15  
Wed. no cinema

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**HUMAN AND LENA** (Hahbhar) A play shattering with its cruel realism about "human garbage" in a squalid, crowded South African town. In a cast of three, TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**CAT ON A HOT TIN ROOF** (Hahbhar) by Tennessee Williams. TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**DIFFERENT PEOPLE** (Hahbhar) by David Hare. TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**ENTER A FREE MAN** (Hahbhar) - An entertaining comedy by Tom Stoppard, the brilliant British author of Rosencrantz and Guildenstern Are Dead. TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**EVERYTHING IN THE GARDEN** (Hahbhar) - A comedy adapted by Edward Albee from a play by Giles Cooper. TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**MAGIE UNION** (Hahbhar) - TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**WARRIORS** (Hahbhar) - TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

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**OLD TIMES** (Hahbhar) - Pinch's play of fragile beauty about two women and an old man, in a ballet-like performance of great expressiveness. TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**SCANDAL IN THE CAMP** (Hahbhar) - TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**THE SCARFAT** (Hahbhar) - TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

**STATUS QUO** (Hahbhar) - TEL AVIV (Hahbhar) Fri. 10.00, Sat. 9.00, Tues., Wed. 8.00.

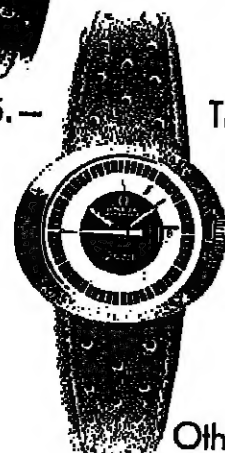
**THEY'LL ARRIVE TOMORROW</**



# THE WATCH THAT TELLS YOU THE TIME AND OTHER PEOPLE SOMETHING ABOUT YOU



From IL. 595.-



The unusual oval-shape watch you see here is the Omega Dynamic. The Swiss designers who created it kept in mind an image of the kind of people who would wear it. They would appreciate rich, elegant design, and quality. Obviously, they want what they want when they want it. So Omega designed a special colored dial that tells you the time in a flash ( $\frac{1}{4}$  of a second).

You will note that what emerged is a very special timepiece that says a lot about its wearer.

Other people will notice that too. **OMEGA DYNAMIC**



OMEGA DYNAMIC IN A SELECTION OF DESIGNS AND COLORS FOR MEN AND WOMEN. **OMEGA**

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